REPORT RESUMES

ED 013 820 TE 000 062

A CURRICULUM FOR ENGLISH, STUDENT PACKET, GRADE 8.

NEBRASKA UNIV., LINCOLN, CURRICULUM DEV. CTR.
PUB DATE 65
CONTRACT OEC-2-10-119
EDRS PRICE MF-$1.75 HC NOT AVAILABLE FROM EDRS. 427P.

DESCRIPTORS- *CURRICULUM GUIDES, *ENGLISH CURRICULUM, *ENGLISH INSTRUCTION, *GRADE 8, *INSTRUCTIONAL MATERIALS, COMPOSITION (LITERARY), EPICS, NOVELS, SEMANTICS, SYNTAX, LINGUISTICS, LITERATURE, LANGUAGE, LITERARY ANALYSIS, HISTORY, NEBRASKA CURRICULUM DEVELOPMENT CENTER

THE EIGHTH-GRADE STUDENT PACKET OF THE NEBRASKA ENGLISH CURRICULUM BEGINS WITH A UNIT ON "THE MAKING OF HEROES, THE NOBLEMAN IN WESTERN LITERATURE" WHICH LEADS STUDENTS TO QUESTION WHAT MAKES A HERO, WHAT HE IS LIKE, AND HOW HE EXISTS IN LITERATURE. AFTER READING A NUMBER OF BRIEF SELECTIONS FROM SUCH WORKS AS "THE AENEID," "SIR GAWAIN," AND "THE OUTCASTS OF POKER FLAT," STUDENTS ARE ENCOURAGED TO BECOME COGNIZANT OF THE DIFFERENCES BETWEEN ANCIENT, CHRISTIAN, AND MODERN HEROES. WITH THIS BACKGROUND, THE STUDENT MOVES ON TO THREE RELATED UNITS--"THE EPIC HERO," "THE JOURNEY NOVEL HERO," AND "THE HISTORICAL NOVEL HERO"--EACH FOCUSING ON CHARACTERISTICS AND VARIETIES OF HEROES IN THESE GENRES. THE FINAL LITERATURE UNIT, "THE HERITAGE OF THE FRONTIER," INVESTIGATES THAT LOCALE WHICH FREQUENTLY GIVES BIRTH TO HEROES AND HEROIC ACTIONS IN AMERICAN LITERATURE. IN THE LANGUAGE UNITS, STUDENTS ARE INTRODUCED TO THE HISTORY OF THE ENGLISH LANGUAGE AND THE STUDY OF SENTENCE SYNTAX AND SEMANTICS--AREAS WHICH FOLLOW NATURALLY FROM THE STUDY OF FORM CLASSES AND LEXICOGRAPHY IN THE SEVENTH GRADE AND ANTICIPATE THE UNITS ON SYNTAX AND THE USES OF LANGUAGE IN THE NINTH GRADE. UNITS INCLUDE INTRODUCTORY OVERVIEWS, STUDY AND DISCUSSION QUESTIONS, SUPPLEMENTARY READING LISTS, TOPICS FOR COMPOSITION, A BOOK REVIEW OUTLINE, AND EXERCISES. LITERARY SELECTIONS NOT READILY AVAILABLE IN TEXTBOOKS ARE REPRINTED IN THE STUDENT PACKET. THIS MANUAL IS AVAILABLE FROM THE UNIVERSITY OF NEBRASKA CURRICULUM CENTER, 231 ANDREWS HALL, LINCOLN, NEBRASKA 68508. THE RELATED TEACHER PACKET FOR GRADE EIGHT IS TE 000 061. (DL)

ED013820

A CURRICULUM FOR ENGLISH

Grade 8

Student Packet

U.S. DEPARTMENT OF HEALTH, EDUCATION & WELFARE
OFFICE OF EDUCATION

THIS DOCUMENT HAS BEEN REPRODUCED EXACTLY AS RECEIVED FROM THE PERSON OR ORGANIZATION ORIGINATING IT. POINTS OF VIEW OR OPINIONS STATED DO NOT NECESSARILY REPRESENT OFFICIAL OFFICE OF EDUCATION POSITION OR POLICY.

A CURRICULUM FOR ENGLISH

Student Packet

THE MAKING OF HEROES

THE NOBLEMAN IN WESTERN CULTURE

Grade 8

TE000 062

"PERMISSION TO REPRODUCE THIS COPYRIGHTED MATERIAL HAS BEEN GRANTED BY B. Nicoll, Director of Univ. of Nebr. Press TO ERIC AND ORGANIZATIONS OPERATING UNDER AGREEMENTS WITH THE U.S. OFFICE OF EDUCATION. FURTHER REPRODUCTION OUTSIDE THE ERIC SYSTEM REQUIRES PERMISSION OF THE COPYRIGHT OWNER."

Copyright, The University of Nebraska, 1965
Experimental Materials
Nebraska Curriculum Development Center

TABLE OF CONTENTS

I. Overview

II. Heroes of Western Literature

   A. Achilles (Homer): courage
   B. Aeneas (Virgil): courage and control
   C. Sir Gawain and Sir Lancelot (Malory): courage and justice
   D. *The Outcasts of Poker Flat*

III. Study Questions

   A. *The Red Badge of Courage*
   B. *The Old Man and the Sea*
   C. *The Bridge Over the River Kwai*
   D. *The Diary of a Young Girl*
   E. *To Kill a Mockingbird*
   F. *The Prisoner of Zenda*
   G. *The Yearling*
   H. *Up From Slavery*

I. OVERVIEW:

This unit deals with the hero in western culture as he appears in literature. You are familiar with sports heroes and the heroes of television and the movies. These are heroes we accept without questioning what makes them heroes. In this unit you will be asked to question what makes a hero, what he is like and how he exists in literature. You will read several brief selections from literature of the past that will help you define the hero in western culture. Then you will read one or more modern works and compare their heroes to the heroes of the past. When you analyze a hero you will be constantly asked (1) what are the traits of the hero you are considering? (2) What tests must the hero undergo to prove his heroism? (3) Does the hero support or deny the values of his society? These three types of questions will be asked of you in the series of questions included in this packet concerning each work of literature you read. We want to recognize in the study of this unit that there is a difference between the Ancient, Christian and Modern literary hero and also how these heroes differ from each other. When you have completed the unit, you should have a better understanding of what has made a hero in other times and in ours. You may suspect that a hero can be more than a man who can hit sixty home runs in a season.

II. HEROES OF WESTERN LITERATURE:

A. Achilles (Homer): courage.

Then fierce Achilles, shouting to the skies,
On Troy's whole force with boundless fury flies.
First falls Iphytion, at his army's head;
Brave was the chief, and brave the host he led;

Fierce as he*springs, the sword his head divides: *Iphytion
The parted visage*falls on equal sides: *face
With loud-resounding arms he strikes the plain;
While thus Achilles glories o'er the slain:
"Lie there, Otryntides!*the Trojan earth   *another name
Receives thee dead, though Gygae boast thy birth;   for Iphytion
Those beauteous fields where Hyllus' waves are roll'd,
And plenteous Hermus swells with tides of gold,
Are thine no more." - The insulting hero said,
And left him sleeping in eternal shade.*   *Hades, the
The rolling wheels of Greece the body tore,   Greek underworld
And dash'd their axles with no vulgar*gore.   *common, of low
     social class

Nor less unpitied, young Alastor bleeds;
In vain his youth, in vain his beauty pleads;
In vain he begs thee, with a suppliant's moan,
To spare a form, an age so like thy*own!   *Achilles
Unhappy boy! no prayer, no moving art,*   *no emotional
E'er bent that fierce, inexorable heart!   plea
While yet he trembled at his knees, and cried,
The ruthless falchion*oped his tender side;   *sword

The panting liver pours a flood of gore
That drowns his bosom till he pants*no more. *breathes
So the fierce coursers, as the chariot rolls,
Tread down whole ranks, and crush out heroes' souls.
Dash'd from their hoofs while o'er the dead they fly,
Black, bloody drops the smoking chariot dye:
The spiky wheels through heaps of carnage tore;
And thick the groaning axles dropp'd with gore.
High o'er the scene of death Achilles stood,
All grim with dust, all horrible in blood:
Yet still insatiate,*still with rage on flame; *unsatisfied
Such is the lust of never-dying fame!

Reading Questions: Achilles

At first, you may find some difficulty understanding the sentence order of Alexander Pope's translation of the *Iliad*. For instance the first two lines in normal order would be, "then fierce Achilles, shouting to the skies, flies with boundless fury on Troy's whole force." After you have practiced reading a few lines this should be no problem.

1. In the first four lines how does Achilles differ from his victim Iphytion [I fí te on] ? Look at the adjectives describing each warrior.
2. What adjectives would you use to describe Achilles' speech over the dead Iphytion (lines 9-13)?
3. How do Achilles and his second victim Alastor differ?
4. Alastor pleads for his life (lines 17-20). What does Achilles do?
5. How are the Greek chariots (lines 27-32) like "fierce" Achilles?
6. Achilles is unmerciful and proud--traits we might not like--but he towers "high over the scene of death" and the warriors he kills. What makes him better than his victims? Perhaps a careful reading of lines 33-36 would help you answer the question.
7. Write a paragraph summarizing the character traits of Achilles.

B. Aeneas (Virgil): courage and control.

Mezentius was giving ground, crippled and sorely encumbered,
With his enemy's spear, struck fast in his shield, dragging
  behind him,
When Lausus, his son, leapt forward and intervened in the combat:
Just as Aeneas was rising on tiptoe to slash Mezentius,
Lausus thrust out his own sword, parried the blow, and held him
In check. His comrades hailed the action with a loud shout,
And while the father drew back under cover of Lausus' shield
They tried to beat off Aeneas with volleys of missiles fired
From a distance. Aeneas, baffled and angry, kept his guard up.
                    Aeneas, snowed under with missiles
From every angle, endured the blizzard of war and waited
For it to be spent, taunting and threatening Lausus the while: -
"Why rush upon death like this? You're too rash, fighting out
  of your class;

And your loyalty's tempting you to your ruin."
15 But Lausus continued
His crazy defiance. And now the Trojan commander's rage
Boiled up more deeply, now the Fate-spinners passed through their fingers
The last threads of Lausus' life; yes, Aeneas drove his strong sword
Right through the young man's body, and buried it there to the hilt.
20 It penetrated his light shield, frail armour for so aggressive
A lad, and the tunic his mother had woven of pliant gold,
And soaked it with blood from his breast. Then the soul left the body,
Passing sadly away through the air to the land of shadows.
But when Aeneas beheld the dying boy's look, his face -
25 A face that by now was strangely grey - he felt pity for him,
And a deep sigh escaped him; he stretched out his hand to Lausus,
Who had conjured up for his mind's eye a picture of filial devotion: -
"Poor lad, what now can I give you, to show how I honour your brave deed,
Or worthy of such a fine character? What can Aeneas do?
30 These arms you were so proud of, keep them; also, for what
It is worth, I give you back to the ashes and shades of your fathers.
At least it shall soften the edge of your piteous death for you,
That the great Aeneas caused it."

—from C. Day Lewis' translation of
the _Aeneid_, Book X, ll. 794-802, 808-831.

Questions: _Aeneas_

1. Lausus is quite courageous to defend his father against Aeneas. Do you think he could ever defeat Aeneas?
2. If Lausus _knew_ he could defeat Aeneas, would he be more or less courageous than he is? Why?
3. Is Aeneas likely to be hurt by the "missiles from every angle" thrown by the enemy? What is his reaction to being "snowed under with missiles"?
4. Aeneas warns Lausus to stop fighting but he continues (l. 15). Is Lausus courageous or foolish in his "defiance"?
5. What is Aeneas' reaction to Lausus' death? How does his reaction compare to Achilles' speech after Iphytion's death (question 2, "Achilles")?
6. Although Aeneas kills Lausus, he shows mercy towards him. What are Aeneas' merciful acts?
7. Achilles is better than his victims and so is Aeneas. How is Aeneas better than Lausus?
8. Is Aeneas a proud man? Perhaps a close reading of lines 28-33 may help you answer this question.
9. Write a paragraph comparing the character of Aeneas with the character of Achilles.

C. Sir Gawain and Sir Lancelot(Malory): courage and justice.

Then Sir Gawain said to the damsel, "You shall say to Sir Lancelot that it was but idle labor to send to my uncle King Arthur. Say that Sir Gawain sends him word that I promise him, by the faith I owe to God and to the order of knighthood, that I shall never leave him until he has slain me or I have slain him." So the damsel wept and departed and there were many weeping eyes. And so she came to Sir Lancelot where he was with all his knights. And when Sir Lancelot had heard this damsel then tears ran down his cheeks and then his noble knights that stood about him said, "Sir Lancelot why are you sad? Think what you are, and what men we are and let us match them on the battle field."

"That may easily be done," said Sir Lancelot, "but I was never so unwilling to do battle and therefore,noble sirs, if you love me, do as I say, for I will always flee that noble king King Arthur that made me knight." After they listened to him, they went to bed and early the next day as the knights looked out, they saw that their city was beseiged and how fast Sir Gawain's men set up ladders. But the knights beat them from the walls. And then Sir Gawain came forth well armed and upon a strong steed, and he came before the chief gate with his spear in his hand, crying to the walls, "Sir Lancelot where are you! Is there not one of you proud knights that dare fight with me?" Then Sir Bors put on his armor and came forth out of the town. And there Sir Gawain fought with Sir Bors and struck him from his horse and almost slew him. But immediately Sir Bors was rescued and carried back into the town. Then Sir Lionel came forth to revenge his brother's defeat. Both raised their spears and ran together and fought with fury. But Sir Gawain was so fierce a fighter that he smote Sir Lionel down and wounded him severely. But immediately Sir Lionel was rescued and carried back into the town.

And thus Sir Gawain came every day and smote down one knight or other. So thus they endured well half a year and there was much slaughter on both sides. Then one day Sir Gawain came before the gates all armed and upon a great steed and with a great spear in his hand; and then he cried with a loud voice, "Where are you, false traitor Sir Lancelot? Why do you hide yourself within the holes and walls like a coward? Look out now, false traitor, and I shall revenge the death of my three brethren."

"So God help me," said Sir Lancelot, "I am disturbed by Sir Gawain's words, for he charges me with a great crime and I must defend myself or else be a dishonorable knight." Then Sir Lancelot commanded to saddle his strongest horse and to fetch his armor and bring all to the gate of the town. And then Sir Lancelot spoke to King Arthur and said, "My lord and noble king who made me knight, I am quite burdened for your sake that you persecute me and I must defend myself against Sir Gawain for I can endure his insults no longer. It is greatly against my will that ever I should fight against any of your own blood, but now I am driven as a beast at bay."

Then Sir Gawain said to Sir Lancelot, "Do you dare do battle? Leave your babbling and let us fight." Then Sir Lancelot quickly began to arm and mounted on his horse. Both knights had great spears in their hands and then the noble knights came out of the city in great numbers. And so the covenant was made between Sir Lancelot and Sir Gawain: that no man should come near them, nor interfere with them till one or the other is dead or has yielded.

Then Sir Gawain and Sir Lancelot drew apart and came together with all their horses' might, as fast as the horses could run, and both smote each other in the middle of their shields. But the knights were so strong and their spears so big that their horses could not endure the blows and so the horses fell to the earth. Then they stood together and gave many strong blows upon each others bodies until the blood burst out from many places.

Then Sir Gawain's strength was tripled, a skill which a holy man had given him so that every day in the year from nine o'clock to high noon he might have three times his own strength; and this caused Sir Gawain to win great honor. Thus Sir Lancelot fought with Sir Gawain and when Sir Lancelot felt Sir Gawain's might increase, he wondered at his great strength and thought him a fiend and not an earthly man. Then Sir Lancelot weaved back and forth covering himself with his shield so he might keep his breath during the three hours. And Sir Gawain gave him many heavy strokes with his sword and all the knights that watched marveled how Sir Lancelot could endure him but did not understand why Sir Gawain's was so strong. And then when it was past noon, Sir Gawain had no more than his own might. When Sir Lancelot felt him lose his strength, he began to stretch himself up and stood next to Sir Gawain and said, "I feel that you are done; now my lord, Sir Gawain, I must do my duty for many a great blow I have endured from you this day with great pain." Then Sir Lancelot began to double his strokes and struck Sir Gawain with a mightyblow upon his helmet; Sir Gawain fell down upon the earth and Sir Lancelot withdrew from him. "Why do you draw back?" said Sir Gawain, "Turn again and slay me, traitor knight, for if you leave me I shall rise to do battle with you again."

"Sir, I shall endure you by the grace of God," said Sir Lancelot, "but say what you will, I will never kill a fallen knight." And so Sir Lancelot went into the city and Sir Gawain was carried into one of King Arthur's tents and immediately leaches were brought to him and his wound was salved with soft ointments.

"Alas," said the king, "that ever this unhappy war began!" Then King Arthur fell sick from sorrow for Sir Gawain and because of the war between him and Sir Lancelot.

--adapted from La Mort D'Arthure by
Sir Thomas Malory

The Chivalric Ideal

What is required of a good knight? That he should be noble. What means noble and nobility? That the heart should be governed by the virtues. By what virtues? By the four that I have already named /Courage, Justice, Temperance, Prudence/. These four virtues are sisters and so bound up one with the other, that he who has one, has all, and he who lacks one, lacks the others also. So the virtuous knight should be wary and prudent, just in the doing of justice, continent and temperate, enduring and courageous; and withal he must have great faith in God, hope at His glory, that he may attain the guerdon of the good that he has done, and finally he must have charity and the love of his neighbour.

Of what profit is a good knight? I tell you that through good knights is the king and the kingdom honoured, protected, feared, and defended. I tell you that the king, when he sends forth a good knight with an army and entrusts him with a great emprise, on sea or on land, has in him a pledge of victory. I tell you that without good knights, the king is like a man who has neither feet nor hands.

--Diaz de Gamez, The Unconquered Knight,
trans. J. Evans (London: Routledge,
1926). quoted in The Portable Medieval
Reader (New York: Viking Press, 1949),
pp. 91-2.

Questions: Sir Lancelot and Sir Gawain

1. Why won't Sir Lancelot fight King Arthur? (Second paragraph)
2. What are Sir Gawain's motives for wanting to fight Sir Lancelot? What are Sir Lancelot's motives?
3. How do the characters of Sir Gawain and Sir Lancelot differ? How are they alike? You might compare the speeches in paragraph four.
4. How does Sir Gawain "win great honor"?
5. Who is really the better fighter, Sir Gawain or Sir Lancelot? Why?
6. We might call Achilles "invincible" and Aeneas "great." What might we call Sir Lancelot?
7. Why doesn't Sir Lancelot kill Sir Gawain?
8. Achilles and Aeneas depend on their own strength to triumph over their enemies. What does the "endurance" of Sir Lancelot depend upon?
9. Sir Lancelot is certainly courageous; is he just? How do you know?
10. The victims of Achilles, Aeneas and Sir Lancelot are all worthy men but each hero is better than his enemy. What makes Sir Lancelot greater than Sir Gawain?
11. Why does King Arthur's despair? How does his despair relate to the last paragraph of "The Chivalric Ideal"?
12. The ideal knight should be courageous, just and exhibit self-control as well as love God and his fellow man. Which knight, Sir Lancelot or Sir Gawain, best represents this ideal?

D. The Outcasts of Poker Flat by Bret Harte

As Mr. John Oakhurst, gambler, stepped into the main street of Poker Flat on the morning of the 23rd of November, 1850, he was conscious of a change in its moral atmosphere since the preceding night. Two or three men, conversing earnestly together, ceased as he approached, and exchanged significant glances. There was a Sabbath lull in the air, which, in a settlement unused to Sabbath influences, looked ominous.

Mr. Oakhurst's calm, handsome face betrayed small concern in these indications. Whether he was conscious of any predisposing cause was another question. "I reckon they're after somebody," he reflected; "likely it's me." He returned to his pocket the handkerchief with which he had been whipping away the red dust of Poker Flat from his neat boots, and quietly discharged his mind of any further conjecture.

In point of fact, Poker Flat was "after somebody." It had lately suffered the loss of several thousand dollars, two valuable horses, and a prominent citizen. It was experiencing a spasm of virtuous reaction, quite as lawless and ungovernable as any of the acts that had provoked it. A secret committee had determined to rid the town of all improper persons. This was done permanently in regard of two men who were then hanging from the boughs of a sycamore in the gulch, and temporarily in the banishment of certain other objectionable characters. I regret to say that some of these were ladies. It is but due to the sex, however, to state that their impropriety was professional, and it was only in such easily established standards of evil that Poker Flat ventured to sit in judgment.

Mr. Oakhurst was right in supposing that he was included in this category. A few of the committee had urged hanging him as a possible example and a sure method of reimbursing themselves from his pockets of the sums he had won from them. "It's agin justice," said Jim Wheeler, "to let this yer young man from Roaring Camp--an entire stranger--carry away our money." But a crude sentiment of equity residing in the breasts of those who had been fortunate enough to win from Mr. Oakhurst overruled this narrower local prejudice.

Mr. Oakhurst received his sentence with philosophic calmness, none the less coolly that he was aware of the hesitation of his judges. He was too much of a gambler not to accept fate. With him life was at best an uncertain game, and he recognized the usual percentage in favor of the dealer.

A body of armed men accompanied the deported wickedness of Poker Flat to the outskirts of the settlement. Besides Mr. Oakhurst, who was known to be a coolly desperate man, and for whose intimidation the armed escort was intended, the expatriated party consisted of a young woman familiarly known as "The Duchess"; another who had won the title of "Mother Shipton"; and "Uncle Billy," a suspected-sluicerobber and confirmed drunkard. The cavalcade provoked no comments from the spectators, nor was any word uttered by the escort. Only when the gulch which marked the uttermost limit of Poker Flat was reached, the leader spoke briefly and to the point. The exiles were forbidden to return at the peril of their lives.

As the escort disappeared, their pent-up feelings found vent in a few hysterical tears from the Duchess, some bad language from Mother Shipton, and a Parthian volley of expletives from Uncle Billy. The philosophic Oakhurst alone remained silent. He listened calmly to Mother Shipton's desire to cut somebody's heart out, to the repeated statements of the Duchess that she would die in the road, and to the alarming oaths that seemed to be bumped out of Uncle Billy as he rode forward. With the easy good humor characteristic of his class, he insisted upon exchanging his own riding-horse, "Five-Spot," for the sorry mule which the Duchess rode. But even this act did not draw the party into any closer sympathy. The young woman readjusted her somewhat draggled plumes with a feeble, faded coquetry; Mother Shipton eyed the possessor of "Five-Spot" with malevolence, and Uncle Billy included the whole party in one sweeping anathema.

The road to Sandy Bar--a camp that, not having as yet experienced the regenerating influences of Poker Flat, consequently seemed to offer some invitation to the emigrants--lay over a steep mountain range. It was distant a day's severe travel. In that advanced season the party soon passed out of the moist, temperate regions of the foothills into the dry, cold, bracing air of the Sierras. The trail was narrow and difficult. At noon the Duchess, rolling out of her saddle upon the ground, declared her intention of going no farther, and the party halted.

The spot was singularly wild and impressive. A wooded amphitheatre, surrounded on three sides by precipitous cliffs of naked granite, sloped gently toward the crest of another precipice that overlooked the valley. It was, undoubtedly, the most suitable spot for a camp, had camping been advisable. But Mr. Oakhurst knew that scarcely half the journey to Sandy Bar was accomplished, and the party were not equipped or provisioned for delay. This fact he pointed out to his companions curtly, with a philosophic commentary on the folly of "throwing up their hand before the game was played out." But they were furnished with liquor, which in this emergency stood them in place of food, fuel, rest, and prescience. In spite of his remonstrances, it was not long before they were more or less under its influence. Uncle Billy passed rapidly from a bellicose state into one of stupor, the Duchess became maudlin, and Mother Shipton snored. Mr. Oakhurst alone remained erect leaning against a rock calmly surveying them.

Mr. Oakhurst did not drink. It interfered with a profession which required coolness, impassiveness and presence of mind and in his own language he "couldn't affort it." As he gazed at his recumbent fellow exiles, the loneliness begotten of his pariah trade, his habits of life, his very vices, for the first time seriously oppressed him. He bestirred himself in dusting his black clothes, washing his hands and face, and others acts characteristic of his studiously neat habits and for a moment forgot his annoyance. The thought of deserting his weaker and more pitiable companions never perhaps occurred to him. Yet he could not help feeling the want of that excitement which, singularly enough, was most conducive to that calm equanimity for which he was notorious. He looked at the gloomy walls that rose a thousand feet sheer above the circling pines around him, at the sky ominously clouded, at the valley below, already deepening into shadow; and, doing so, suddenly he heard his own name called.

A horseman slowly ascended the trail. In the fresh, open face of the newcomer Mr. Oakhurst, recognized Tom Simson, otherwise known as "The Innocent," of Sandy Bar. He had met him some months before over a "little game," and had, with perfect equanimity, won the entire fortune--amounting to some forty dollars--of that guileless youth. After the game was finished, Mr. Oakhurst drew the youthful speculator behind the door and thus addressed him: "Tommy, you're a good little man, but you can't gamble worth a cent. Don't try it over again." He then handed him his money back, pushed him gently from the room, and so made a devoted slave of Tom Simson.

There was a remembrance of this in his boyish and enthusiastic greeting of Mr. Oakhurst. He had started, he said, to go to Poker Flat to seek his fortune. "Alone?" No, not exactly alone; in fact (a giggle), he had run away with Piney Woods. Didn't Mr. Oakhurst remember Piney? She that used to wait on the table at the Temperance House? They had been engaged a long time, but old Jake Woods had objected, and so they had run away, and were going to Poker Flat to be married, and here they were. And they were tired out, and how lucky it was they had found a place to camp, and company. All this the Innocent delivered rapidly, while Piney, a stout, comely damsel of fifteen emerged from behind the pine-tree, where she had been blushing unseen, and rode to the side of her lover.

Mr. Oakhurst seldom troubled himself with sentiment, still less with propriety; but he had a vague idea that the situation was not fortunate. He retained, however, his presence of mind sufficiently to kick Uncle Billy, who was about to say something, and Uncle Billy was sober enough to recognize in Mr. Oakhurst's kick a superior power that would not bear trifling. He then endeavored to dissuade Tom Simson from delaying further, but in vain. He even pointed out the fact that there was no provision, nor means of making a camp. But, unluckily, the Innocent met his objection by assuring the party that he was provided with an extra mule loaded with provisions, and by the discovery of a rude attempt at a log house near the trail. "Piney can stay with Mrs. Oakhurst," said the Innocent, pointing to the Duchess, "and I can shift for myself."

Nothing but Mr. Oakhurst's admonishing foot saved Uncle Billy from bursting into a roar of laughter. As it was, he felt compelled to retire up the canyon until he could recover his gravity. There he confided the joke to the tall pine-trees, with many slaps of his leg, contortions of his face, and the usual profanity. But when he returned to the party, he found them seated by a fire--for the air had grown strangely chill and the sky overcast--in apparently amicable conversation. Piney was actually talking in an impulsive girlish fashion to the Duchess, who was listening with an interest and animation she had not shown for many days. The Innocent was holding forth, apparently with equal effect, to Mr. Oakhurst and Mother Shipton, who was actually relaxing into amiability. "Is this yer a d--d picnic?" said Uncle Billy, with inward scorn, as he surveyed the sylvan group, the glancing firelight, and the tethered animals in the foreground. Suddenly an idea mingled with the alcoholic fumes that distrubed his brain. It was apparently of a jocular nature, for he felt impelled to slap his leg again and cram his fist into his mouth.

As the shadows crept slowly up the mountain, a slight breeze rocked the tops of the pine-trees and moaned through their long and gloomy aisles. The runied cabin, patched and covered with pine boughs, was set apart for the ladies. As the lovers parted, they unaffectedly exchanged a kiss, so honest and sincere that it might have been heard above the swaying pines. The frail Duchess and the malevolent Mother Shipton were probably too stunned to remark upon this last evidence of simplicity, and so turned without a word to the hut. The fire was replenished, the men lay down before the door, and in a few minutes were asleep.

Mr. Oakhurst was a light sleeper. Toward morning he awoke benumbed and cold. As he stirred the dying fire, the wind, which was now blowing strongly, brought to his cheek that which caused the blood to leave it,--snow!

He started to his feet with the intention of awakening the sleepers, for there was no time to lose. But turning to where Uncle Billy had been lying he found him gone. A suspicion leaped to his brain, and a curse to his lips. He ran to the spot where the mules had been tethered--they were no longer there. The tracks were already rapidly disappearing in the snow.

The momentary excitement brought Mr. Oakhurst back to the fire with his usual calm. He did not waken the sleepers. The Innocent slumbered peacefully, with a smile on his good-humored, freckled face; the virgin Piney slept beside her frailer sisters as sweetly as though attended by celestial guardians; and Mr. Oakhurst, drawing his blanket over his shoulders, stroked his mustaches and waited for the dawn. It came slowly in a whirling mist of snowflakes that dazzled and confused the eye. What could be seen of the landscape appeared magically changed. He looked over the valley, and summed up the present and future in two words, "Snowed in!"

A careful inventory of the provisions, which, fortunately for the party, had been stored within the hut, and so escaped the felonious fingers of Uncle Billy, disclosed the fact that with care and prudence they might last ten days longer. "That is," said Mr. Oakhurst sotto voce to the Innocent, "if you're willing to board us. If you ain't--and perhaps you'd better not--you can wait till Uncle Billy gets back with provisions." For some occult reason, Mr. Oakhurst could not bring himself to disclose Uncle Billy's rascality, and so offered the hypothesis that he had wandered from the camp and had accidentally stampeded the animals. He dropped a warning to the Duchess and Mother Shipton, who of course knew the facts of their associate's defection. "They'll find out the truth about us all when they find out anything," he added significantly, "and there's no good frightening them now."

Tom Simson not only put all his worldly store at the disposal of Mr. Oakhurst, but seemed to enjoy the prospect of their enforced seclusion. "We'll have a good camp for a week, and then the snow'll melt, and we'll all go back together." The cheerful gayety of the young man and Mr. Oakhurst's calm infected the others. The Innocent, with the aid of pine boughs, extemporized a thatch for the roofless cabin, and the Duchess directed Piney in the rearrangement of the interior with a taste and tact that opened the blue eyes of that provincial maiden to their fullest extent. "I reckon now you're used to fine things at Poker Flat," said Piney. The Duchess turned away sharply to conceal something that reddened her cheeks through their professional tint, and Mother Shipton requested Piney not to "chatter." But when Mr. Oakhurst returned from a weary search for the trail, he heard the sound of happy laugher echoed from the rocks. He stopped in some alarm, and his thoughts first naturally reverted to the whiskey, which he had prudently cached. "And yet it don't somehow sound like whiskey," said the gambler. It was not until he caught sight of the blazing fire through the still blinding storm, and the group around it, that he settled to the conviction that it was "square fun."

Whether Mr. Oakhurst had cached his cards with the whiskey as something debarred the free access of the community, I cannot say. It was certain that, in Mother Shipton's words, he "didn't say 'cards' once" during that evening. Haply the time was beguiled by an accordion, produced somewhat ostentatiously by Tom Simson from his pack. Notwithstanding some difficulties attending the manipulation of this instrument, Piney Woods managed to pluck several reluctant melodies from its keys, to an accompaniment by the Innocent on a pair of bone castanets. But the crowning festivity of the evening was reached in a rude camp-meeting hymn, which the lovers, joining hands, sang with great earnestness and vociferation. I fear that a certain defiant tone and Covenanter's swing to its chorus, rather than any devotional quality, caused it speedily to infect the others, who as last joined in the refrain:

> "I'm proud to live in the service of the Lord,
> And I'm proud to die in His army."

The pines rocked, the storm eddied and whirled above the miserable group, and the flames of their altar leaped heavenward, as if in token of the vow.

At midnight the storm abated, the rolling clouds parted, and the stars glittered keenly above the sleeping camp. Mr. Oakhurst, whose professional habits had enabled him to live on the smallest possible amount of sleep, in dividing the watch with Tom Simson somehow managed to take upon himself the greater part of the duty. He excused himself to the Innocent by saying that he had "often been a week without sleep." "Doing what?" asked Tom. "Poker!" replied Oakhurst sententiously. "When a man gets a streak of luck--nigger-luck--he don't tired. The luck gives in first. Luck," continued the gambler reflectively, "is a mighty queer thing. All you know about it for certain is that it's bound to change. And it's finding out when it's going to change that makes you. We've had a streak of bad luck since we left Poker Flat--you come along, and slap you get into it, too. If you can hold your cards right along you're all right. For," added the gambler, with cheerful irrelevance--

"I'm proud to live in the service of the Lord,
And I'm bound to die in His army."

The third day came, and the sun, looking through the white-curtained valley, saw the outcasts divide their slowly decreasing store of provisions for the morning meal. It was one of the peculiarities of that mountain climate that its rays diffused a kindly warmth over the wintry landscape, as if in regretful commiseration of the past. But it revealed drift on drift of snow piled high around the hut--a hopeless, uncharted, trackless sea of white lying below the rocky shores to which the castaways still clung. Through the marvelously clear air the smoke of the pastoral village of Poker Flat rose miles away. Mother Shipton saw it, and from a remote pinnacle of her rocky fastness hurled in that direction a final malediction. It was her last vituperative attempt, and perhaps for that reason was invested with a certain degree of sublimity. It did her good, she privately informed the Duchess. "Just you go out there and cuss, and see." She then set herself to the task of amusing "the child," as she and the Duchess were pleased to call Piney. Piney was no chicken, but it was a soothing and original theory of the pair thus to account for the fact that she didn't swear and wasn't improper.

When night crept up again through the gorges, the reedy notes of the accordion rose and fell in fitful spasms and long-drawn gasps by the flickering campfire. But music failed to fill entirely the aching void left by insufficient food, and a new diversion was proposed by Piney--story-telling. Neither Mr. Oakhurst nor his female companions caring to relate their personal experiences, this plan would have failed too, but for the Innocent. Some months before he had chanced upon a stray copy of Mr. Pope's ingenious translation of the Iliad. He now proposed to narrate the principal incidents of that poem--having thoroughly mastered the argument and fairly forgotten the words--in the current vernacular of Sandy Bar. And so for the rest of that night the Homeric demigods again walked the earth. Trojan bully and wily Greek wrestled in the winds, and the great pines in the canyon seemed to bow to the wrath of the son of

Peleus. Mr. Oakhurst listened with quiet satisfaction. Most especially was he interested in the fate of "Ash-heels," as the Innocent persisted in denominating the "swift-footed Achilles."

So, with small food and much of Homer and the accordion, a week passed over the heads of the outcasts. The sun again forsook them, and again from leaden skies the snowflakes were sifted over the land. Day by day closer around them drew the snowy circle, until at last they looked from their prison over drifted walls of dazzling white, that towered twenty feet above their heads. It became more and more difficult to replenish their fires, even from the fallen trees beside them, now half hidden in the drifts. And yet no one complained. The lovers turned from the dreary prospect and looked into each other's eyes, and were happy. Mr. Oakhurst settled himself coolly to the losing game before him. The Duchess, more cheerful than she had been, assumed the care of Piney. Only Mother Shipton--once the strongest of the party--seemed to sicken and fade. At midnight on the tenth day she called Oakhurst to her side. "I'm going," she said, in a voice of querulous weakness, "but don't say anything about it. Don't waken the kids. Take the bundle from under my head, and open it." Mr. Oakhurst did so. It contained Mother Shipton's rations for the last week, untouched. "Give 'em to the child," she said, pointing to the sleeping Piney. "You've starved yourself," said the gambler. "That's what they call it," said the woman querulously, as she lay down again, and, turning her face to the wall, passed quietly away.

The accordion and the bones were put aside that day, and Homer was forgotten. When the body of Mother Shipton had been committed to the snow, Mr. Oakhurst took the Innocent aside, and showed him a pair of snow shoes, which he had fashioned from the old pack-saddle. "There's one chance in a hundred to save her yet," he said, pointing to Piney; "but it's there," he added, pointing toward Poker Flat. If you can reach there in two days she's safe." And you?" asked Tom Simson. "I'll stay here," was the curt reply.

The lovers parted with a long embrace. "You are not going, too?" said the Duchess, as she saw Mr. Oakhurst apparently waiting to accompany him. "As far as the canyon," he replied. He turned suddenly and kissed the Duchess, leaving her pallid face aflame, and her trembling limbs rigid with amazement.

Night came, but not Mr. Oakhurst. It brought the storm again and the whirling snow. Then the Duchess, feeding the fire, found that someone had quietly piled beside the hut enough fuel to last a few days longer. The tears rose to her eyes, but she hid them from Piney.

The women slept but little. In the morning looking into each other's faces, they read their fate. Neither spoke, but Piney, accepting the position of the stronger, drew near and placed her arm around the Duchess' waist. They kept this attitude for the rest of the day. That night the storm reached its greatest fury, and, rending asunder the protecting vines, invaded the very hut.

Toward morning they found themselves unable to feed the fire, which gradually died away. As the embers slowly blackened, the Duchess crept closer to Piney, and broke the silence for many hours: "Piney, can you pray?" "No, dear," said Piney simply. The Duchess, without knowing exactly why, felt relieved, and, putting her head upon Piney's shoulder, spoke no more. And so reclining, the younger and purer pillowing the head of her soiled sister upon her virgin breast, they fell asleep.

The wind lulled as if it feared to waken them. Feathery drifts of snow, shaken from the long pine boughs, flew like white winged birds, and settled about them as they slept. The moon through the rifted clouds looked down upon what had been the camp. But all human stain, all trace of earthly travail, was hidden beneath the spotless mantle mercifully flung from above.

They slept all that day and the next, nor did they waken when voices and footsteps broke the silence of the camp. And when pitying fingers brushed the snow from their wan faces, you could hardly have told from the equal peace that dwelt upon them which was she that had sinned. Even the law of Poker Flat recognized this, and turned away, leaving them still locked in each other's arms.

But at the head of the gulch, on one of the largest pine-trees, they found the deuce of clubs pinned to the bark with a bowie-knife. It bore the following, written in pencil in a firm hand:

+

BENEATH THIS TREE

LIES THE BODY

OF

JOHN OAKHURST,

WHO STRUCK A STREAK OF BAD LUCK

ON THE 23D OF NOVEMBER 1850,

AND

HANDED IN HIS CHECKS

ON THE 7TH DECEMBER, 1850.

+

And pulseless and cold, with a Derringer by his side and a bullet in his heart, though still calm as in life, beneath the snow lay he who at once was the strongest and yet the weakest of the outcasts of Poker Flat.

Questions: "Outcasts of Poker Flat"

1. Mr. Oakhurst is described as "calm" in the second paragraph. What details of his dress and manner show this calmness?
2. Some of the citizens of Poker Flat want to hang Mr. Oakhurst, some do not. What determines each groups opinion?
3. Does the town have a really just reason for banishing The Duchess, Mother Shipton, Uncle Billy and Mr. Oakhurst? Perhaps you will want to consider each character separately.
4. Just as the exiles are about to leave Poker Flat, each reacts differently to his banishment. Show these differences.
5. Are the four exiles "bosom pals" when they leave Poker Flat? Notice how this relationship changes later in the story.
6. The town thinks of Mr. Oakhurst as "coolly desperate." Is he? May we trust the town's judgment of Mr. Oakhurst?
7. Why doesn't Mr. Oakhurst drink? How does this relate to his "philosophic calmness"?
8. When Tom Simpson (The Innocent) and Piney arrived on their way to Poker Flat, what is Mr. Oakhurst's reaction? Uncle Billy's?
9. Tom Simpson is not only innocent in cards, but is in just about everything else. What acts of Tom tell us this?
10. What type of relationship exists between Tom Simpson and Mr. Oakhurst?
11. After the arrival of Tom and Piney all but Uncle Billy gather around the fire and Uncle Billy becomes an outcast from this group, just as all of them are "Outcasts of Poker Flat." How does this group - Mr. Oakhurst, The Duchess, Mother Shipton, Tom and Piney - differ from the town vigilantly committee?
12. Does Uncle Billy deserve to be an outcast from the group around the fire? Why?
13. The whole group sings the refrain from a hymn and Mr. Oakhurst later repeats this refrain but changes one word. What does this substituted word tell us of Mr. Oakhurt's attitude towards his present situation?
14. You have met Achilles before as the hero of the *Iliad*. Here Tom retells the *Iliad* to amuse the group. What interested Mr. Oakhurst about Achilles? Is Mr. Oakhurst anything like the Achilles you have read about?
15. Throughout the *Iliad*, the Greek gods remind Achilles that he is going to die and Achilles accepts his fate. There are no Greek gods in this story, but Mr. Oakhurst knows he is "bound" to die. Who or what tells him so.?
16. What is Mother Shipton's noble act? We see her as a noble woman but she is "sinful" to the townspeople. What does this fact tell you about the judgment of the townspeople?
17. All of the major characters have nicknames (The Duchess, The Innocent, etc.) but Mr. Oakhurst. Why might Bret Harte call him *Mr*. Oakhurst rather than "The Outcast"?

18. After Mr. Oakhurst commits suicide, Bret Harte calls him the "strongest" of the outcasts - this is easy to see; but he also calls him the "weakest" of the outcasts. Why might he be the weakest? Is he weaker than Uncle Billy? You might compare the fated Achilles with the fated Mr. Oakhurst to help answer the question.

III. STUDY QUESTIONS:

A. The Red Badge of Courage: Study Questions

1. In the first several pages, what is all the confusion about?
2. What does the youth, Henry Fleming, think about battles of the past? (Chapter 1: pp. 29-30) When Henry says that battles "might not be distinctly Homeric" what does he mean? (p. 30)
3. Why is Henry disappointed at his mother's reaction to his enlistment and leave-taking? (Chapter 1: p. 31)
4. Why is Henry disappointed with his early army training? (Chapter 1: p. 34)
5. What is Henry's reaction to the first "rebel" he meets? (Chapter 1: pp. 34-35)
6. Why do Jim Conkling's ideas of courage assure Henry? (Chapter 1: pp. 38-39)
7. Why is Henry mad at his commanders? (Chapter 2: pp. 40-41)
8. What is the difference between the attitude of the loud soldier, Wilson, and Henry to the coming battle? (Chapter 2: pp. 46-48) In what way does Henry feel he is alone?
9. When Henry comes upon the first dead soldier, "he vaguely desired to walk around and around the body and stare; the impulse of the living to try to read in dead eyes the answer to the Question." What is this "Question" that Henry wants answered? (Chapter 3: p. 52)
10. When Henry gets into his first battle how does the surrounding landscape look to him? (Chapter 3: pp. 53-54) What is his first reaction to the feeling of battle?
11. Henry claims he wants to die to get away from the battle and "it was useless to expect appreciation of his profound and fine senses from such men as the lieutenant. He must look to the grave for comprehension." (Chapter 3: p. 57) Is Henry really better than the lieutenant he criticizes? Why else might Henry want to die?
12. Why is the loud soldier's behavior just before the battle so uncharacteristic of him? (Chapter 3: pp. 57-58)
13. Why doesn't Henry run when the men of the unit in front of him flee through the ranks? (Chapter 4: p. 63)
14. Henry says he is like a machine, like a part of a larger body (Chapter 5: p. 65). Is Henry aware of what he is doing in his first battle?
15. Is the battle scene heroic to Henry and the narrator? (Chapter 5: p. 67)
16. What is Henry's reaction to himself after the first battle? (Chapter 6: pp. 71-72)

17. When the rebels charge a second time, how does Henry visualize them? (Chapter 6: p. 73)
18. What makes Henry run from battle? (Chapter 6: p. 74) Are his motives in any way like his motives when he stands and fights?
19. After his flight Henry thought, "he had proceeded according to very correct and commendable rules." Did he? What were his "rules of conduct"? (Chapter 7: pp. 78-79)
20. How does Henry's attitude after his flight (Chapter 7: p. 79) differ from his attitude after he stood and fought? (Chapter 6: p. 71)
21. What does Henry think of Nature after his flight? (Chapter 7: p. 80) Are his thoughts destroyed or supported when he finds the dead man in the middle of the natural "chapel" of trees?

22. How are the straggling, wounded men that Henry meets different from his own unit before the battle (besides the obvious fact that they are wounded)? (Chapter 8: pp. 85-87)
23. What or who does Jim Conklin have to meet when he runs away from Henry? (Chapter 9: pp. 92-95)
24. Why does Henry hate the tattered man? (Chapter 10: pp. 98-100)
25. Henry thinks about his shame and then "returned to the creed of soldiers." What is the creed of soldiers? (Chapter 11: p. 106)
26. What does Henry fear most when he returns to his regiment?
27. Does Henry need any qualities of a soldier to get his wound, his "red badge of courage"? (Chapter 12)
28. When Henry comes back to camp what allows him to be accepted rather than rejected as a coward? (Chapter 13)
29. Is the "loud young soldier," Wilson, loud anymore? Why or why not? (Chapters 13-14)
30. In what ways is Henry now like Wilson before the "loud soldier" went into battle? (Chapter 14)
31. Henry feels "immensely superior" to Wilson because of the entrusted letter. At this point who is the superior man, Henry or Wilson? (Chapter 15: p. 127)
32. Henry claims he fled with "discretion and dignity." Did he? Perhaps you should reread the flight scenes. Do you think Henry really understands himself?
33. Why does Henry fight so savagely in the first encounter of the second day? (Chapter 17: pp. 139-140)
34. Henry feels he is now "what he called a hero." What does Henry call a hero? (Chapter 17) Is this concept of a hero more like Achilles, Aeneas, or Sir Lancelot?
35. When Henry overhears the general's conversation about the regiment, what does he learn besides the battle plan? (Chapter 18)
36. When Henry charges the second time he feels he comprehends and sees everything but one fact. What is that one fact? (Chapter 19: p. 149)
37. During the charge how does Henry feel about the flag of his regiment? (Chapter 19: p. 153)

38. Why doesn't Henry want his regiment to retreat? (Chapter 20: pp. 155-156)
39. Crane says that the regiment had matured and "they were men." In what sense are the members of the regiment men? (Chapter 20: p. 160)
40. Compare Henry's view of the charge with that of the general. (Chapter 21: pp. 163-164) How do they differ?
41. How is the second charge like the first? (Chapter 23: p. 173)
42. Who captures the rebels' flag?
43. What does Henry think of his battle exploits after the battle? (Chapter 24)

The Red Badge of Courage: Discussion Questions

1. Reread the selection from the *Iliad* in this packet, then compare Achilles' glory after his victory to that of Henry's "glory" in Chapter 24. How are Henry's attitudes like Achilles'? How do they differ?
2. Achilles, Aeneas and Sir Lancelot all have ideals that they sacrifice themselves for. Does Henry Fleming have a higher ideal than his own personal safety? If so, what is it?
3. Compare the personalities of the loud soldier (Wilson) and Henry. How do both change during the book? What causes the change? (See question 30 above.)
4. Why does Henry admire Jim Conklin? What purpose does Jim serve in the book?
5. Henry lies to himself quite often (see questions 32-33 above), and this is one mark of his immaturity. If he so often lies, can we believe Henry in Chapter 24 when he thinks he has become a man? What series of experiences might help us believe he really is a man?
6. Below is a selection describing a civil war battle from Horace Greeley's *The American Conflict* published two years after the Civil War. What information does Greeley give you that Stephen Crane would never present? Does Greeley present the battle from the viewpoint of the individual soldier or the generals? Which account, Crane's or Greeley's, better captures the "feeling" of war? Why?

> Lee's army, fully 80,000 strong, was stretched along and behind the southern bluffs of the Rappahannock from a point a mile or so above Fredericksburg, to one four or five miles below. At its right, the bluffs recede two miles or so: the Massaponax here falling into the Rappahannock; the ground being decidedly less favorable to the defensive. It was organized in two grand corps, whereof that of Stonewall Jackson held the right; that of Longstreet the left. A. P. Hill commanded the left advance of Jackson's corps; which was confronted by Franklin's grand division about 40,000 strong. On our right, or in and before Fredericksburg, were the grand divisions of Hooker and Sumner, numbering at least 60,000. But, while 300 Rebel guns were advantageously posted on every eminence

and raked every foot of ground by which they could be approached, our heavy guns were all posted on the north side of the river, where their fire could rarely reach the enemy; while they made some havoc among our own men until Burnside silenced them.

The weather had been cold, and the ground was frozen; but an Indian Summer mildness had succeeded, which filled the valley of the Rappahannock with a dense fog, covering for a time the formation of our columns of assault; while a portion of our guns were firing wildly and uselessly; but at length a bright sun dispelled the mist, and, at 11 A.M., Couch's division, on our right, emerging from among the battered buildings, moved swiftly to the assault.

Braver men never smiled at death than those who climbed Marye's Hill that fatal day; their ranks plowed through and torn to pieces by Rebel batteries even in the process of formation; and when at heavy cost they had reached the foot of the hill, they were confronted by a solid stone wall, four feet high, from behind which a Confederate brigade of infantry mowed them down like grass, exposing but their heads to our bullets, and these only while themselves firing. Never did men fight better or die, alas! more fruitlessly than did most of Hancock's corps, especially Meagher's Irish brigade, composed of the 63d, 69th, and 88th New York, the 28th Massachusetts, and the 116th Pennsylvania, which dashed itself repeatedly against those impregnable heights, until two-thirds of its number strewed the ground; when the remnant fell back to a position of comparative safety, and were succeeded as they had been supported, by other brigades and divisions; each to be exposed in its turn to like pitiless, useless, hopeless slaughter. Thus Hancock's and French's corps were successively sent up against those slippery heights, girdled with batteries, rising, tier above tier, to its crest, all carefully trained upon the approaches from Fredericksburg; while that fatal stone wall—so strong that even artillery could make no impression on it—completely sheltered Barksdale's brigade, which, so soon as our charging columns came within rifle-shot, poured into their faces the deadliest storm of musketry. Howard's division supported the two in advance; while one division of Wilcox's (9th, late Burnside's) corps was detached to maintain communication with Franklin on our left.

—Horace Greeley, The American Conflict,
Vol. II, (1867) pp. 344-345.

B. Old Man and the Sea: Study Questions

1. The old man, Santiago, has eyes the "same color as the sea and [they] were cheerful and undefeated." Do his fellow fisherman treat him as if he were "cheerful and undefeated"? (p. 6-7)

2. Why did the little boy leave the old man's boat after forty days of fishing without catching anything?
3. Santiago calls himself "a strange old man." Why? (p. 11)
4. Santiago tells the boy he has fish and rice to eat when he doesn't. Why do you think he lies to the boy? (p. 12-13)
5. Who is Joe DiMaggio?
6. What is a lottery? What baseball team do you think the old man and the boy bet on? (p. 14)
7. How did the old man get his dinner? (p. 19)
8. Do the baseball heroes that Santiago and the boy talk about need courage to be heroes? What makes the baseball players heroes?
9. What does the old man dream of that night? (p. 21)
10. Santiago has definite feelings towards the creatures of the ocean. What does he think of the sea swallows? (p. 26) Are they in any sense like him?
11. What does the old man think of the sea? (p. 27) What do the younger fishermen think of the sea?
12. Is Santiago a good fisherman even though he hasn't caught a big fish for 85 days? (p. 28-29)
13. The old man hates agua mala's (Portuguese man-of-war's) but loves sea turtles. Why does he love the turtles? (p. 34-35)
14. Santiago thinks, "Now is the time to think of only one thing. That which I was born for." What was Santiago "born for"?
15. What does the great fish do after he is hooked? (p. 42-44)
16. Why does Santiago want the boy with him? (p. 45-46)
17. Santiago thinks of the fish as a human being, just as he thinks of the porpoise as his brothers. What are the human characteristics of this fish? Is he anything like the old man? (p. 46 and p. 48)
18. The old man remembers when he caught the female of a pair of marlin. Why did he admire the male fish?
19. Why does Santiago choose to cut the other lines?
20. A young, tired bird rests on the fishing line and the old man talks to him. Do they have anything in common? Is the young bird anything like the young boy?
21. The two, the old man and the fish, have different qualities but are brothers. The fish has "nobility" and strength to fight Santiago. What does Santiago have, beside the hook, to fight the great fish? (p. 61-62)
22. Why does the fish come up the first time? Just because he is tired? (p. 62-63)
23. Although Santiago prays to catch the fish, is religion really important to him?
24. Santiago thinks it is "unjust" to kill the fish. Why might it be unjust? (p. 64-65)
25. The old man asks himself, "Why are the lions the main thing that is left" to dream about? He can't answer the question because he is too busy. Could you?
26. Santiago says he would rather be a beast under the sea than a man. What does the fish, and the lions he keeps dreaming about, have that he wants? (p. 67)

27. How does the memory of his hand-wrestling match with the Negro from Cienfuegos relate to his fight with the fish? (p. 68-69)
28. After two days of struggling with the fish, Santiago thinks how large and great the fish is and how many people it will feed. But he then thinks no one is worthy to eat him. If Santiago has given up the idea of selling the fish, why does he still try to kill him? (p. 74)
29. Earlier the old man had wanted the boy in the boat to know that he had hooked a great fish. On the second night the fish jumps. Why does he want the boy now? (p. 82)
30. Why doesn't the old man say his prayers when the fish is circling about to come out of the water? (p. 89)
31. What is the difference between the old man's pain and the fish's pain? (p. 87)
32. The old man feels he must strike the fish in the heart with the harpoon. Does this tell you anything about the fish? About the old man?
33. Earlier the old man said he needed his will and intelligence to kill the fish. Does he use either or both at the final kill? (p. 92-93)
34. To catch the fish, Santiago feels he must suffer like the fish. In what ways is Santiago like the fish? (p. 92)
35. Every hero you have met in this unit--Achilles, Aeneas, Sir Lancelot--has been better than his foe. How is Santiago better than the fish? (p. 99)
36. Hemingway describes the first shark to hit the fish in some detail. How does the Mako shark differ from the great fish?
37. After the first shark hits the fish, the old man will not look at it again. Why not?
38. Santiago thinks again and again about the death of the fish and the shark's attack. Why does he think he kills the fish? the shark? (p.105)
39. Hemingway makes a comparison between the word spoken by Santiago and the word spoken by Christ when they drove the nails into his hands. Do Christ and the old man have anything in common?
40. How do the second and third sharks that hit the fish differ from the first Mako shark? (p.108)
41. Why does the old man think that this whole experience should have been a dream? (p. 110-111)
42. How does the fourth shark that hits the fish differ from the Mako and the second and third shark? (p. 111)
43. Why does the old man say he defeated both the fish and himself? (p. 115-117)
44. The old man thinks, "He knew he was beaten now." Is he defeated? Why or why not?
45. How does the boy react to the old man's experience?
46. Why is it ironic that the tourists should mistake the great fish's skeleton for a shark's?

Old Man and the Sea: Discussion Questions

1. The old man says, "A man can be destroyed but not defeated."

Is the old man either destroyed or defeated?

2. Santiago sees the life of the sea as his friends and enemies and some of the creatures are better than others. Rank the fish, etc., as the old man judges them. Would you rank them differently?
3. The old man has a formal religion but does not use it. What do you think is the old man's "religion"? ("Religion" might be defined as the standard Santiago uses to judge events in his life. See question two.)
4. The old man has many of the heroic qualities you have discussed before. Is he more like Achilles, Aeneas, or Sir Lancelot? In what ways? Is Santiago aware that he is heroic?
5. The book is titled The Old Man and the Sea, but the main struggle is between Santiago and the great fish. Would it be better to title the book The Old Man and the Fish? Why or why not?
6. Will the old man ever fish again? Why or why not?

C. The Bridge Over the River Kwai: Study Questions

Part One: Chapters 1 through 7

1. Why won't Colonel Nicholson surrender his unit to the Japanese enlisted men?
2. Why does Colonel Nicholson insist upon maintaining his own leadership within the prison camp?
3. What "weapons" does Colonel Nicholson use to influence the Japanese?
4. What is the Japanese camp commander, Colonel Saito, like?

[illegible]. How does he differ from Colonel Nicholson?

5. Clipton sees Colonel Saito as western as well as Japanese. What "western" culture traits does Saito have?
6. Is Colonel Nicholson a "hero or a fool" in his insistence on obedience to the Manual of Military Law? (Chapters 4-5)
7. How do the men help Colonel Nicholson's cause?
8. Is Colonel Nicholson pleased with his men after he regains command?

Part Two: Chapters 8 through 13

1. Where does Chapter 8 take place? What relationship does it have with the River Kwai camp?
2. When Colonel Nicholson has his staff meeting after the inspection of the work, his officers "give away" their personalities. What type of man is Reeves? Hughes? How are they like Colonel Nicholson?
3. What really prevents Colonel Saito from going into a rage again at the conference on the building of the bridge? What does he do to "save face"?
4. What qualities of Joyce lead to Shear's accepting him for the mission?
5. How do you account for the British men working on the bridge with "zeal and cheerfulness"?

Part Three: Chapters 14 through 17

1. Joyce, the young intelligence agent, says, "If only they knew we were in the offing, sir. If only they knew this bridge of theirs was never going to be used, it might raise their morale a bit." Why are Joyce's words so ironic?
2. Why did the three men choose the Kwai bridge as the most suitable for the destruction work?
3. Joyce gives us another view of the British prisoners. What is this view and how is it like previous descriptions of the bridge builders?
4. How does Joyce describe Colonel Nicholson?

Part Four: Chapters 18 through 22

1. How do the elaborate plans of Warden parallel those of Colonel Nicholson?
2. What do we learn about Warden's character? Why do you judge him to be a good member of a destruction team?
3. Why is it necessary that the major action now focus on Shears, Warden, and Joyce?
4. How does Joyce feel about the possibility of killing a Jap?
5. In Chapter 23 Colonel Nicholson walks along the bridge and proudly reflects on the work he and his men have done. Is the Colonel justified in feeling this pride or is he merely proud and boastful? Defend your answer.
6. What reason do you assign to Colonel Nicholson's strange behavior when Joyce tells him who he is and what his job is?
7. What further details does Warden supply about Colonel Nicholson and the attempt to blow up the bridge? Are you surprised at this final scene? Where in the novel do you think you were prepared to accept this final action of Colonel Nicholson in saving the bridge?
8. Do you agree with the picture of Colonel Nicholson as Warden sums him up? Is Warden merely suffering from the strains of the ordeal or is his summary of the action complete and truthful? Give reasons for your answer.
9. Why did Warden think it necessary to fire on Colonel Nicholson, Shears, and Joyce? Do you agree with the final lines that his was the "only proper action" to take?

The Bridge Over the River Kwai: Discussion Questions

1. Clipton, the medical officer, functions as a "normative" character--a character that expresses the author's approval and disapproval. Discuss Clipton's varying attitudes towards Colonel Nicholson.
2. The author outlines the view of Nicholson, Reeves, Saito and Clipton concerning the bridge's growth (p. 69). Discuss each characters attitude toward the bridge. Do any of their attitudes change?
3. If you had to choose a hero for this novel, who would it be? Does your hero have any weaknesses?

4. Both Colonel Shears and Colonel Nicholson have the "Anglo-Saxon sense of perfection." Does this sense of perfection defeat these men or help them?
5. Is the bridge built by the British prisoners really superior to a bridge the Japanese might have built? What does this tell you about the differing cultural traits of the British and the Japanese?

D. The Diary of a Young Girl: Study Questions

1. Is the diary just a series of blank pages to Anne? Who is Anne writing to when she writes in her diary?
2. From the beginning of the diary to 5 July, 1942 what are Anne's main concerns? Is she worried about the Germans?
3. Why must the Frank family go in hiding?
4. What does Anne think of Peter Van Daan? (21 August 1942)
5. What are the Van Daan's like? Do they get along with the Frank's?
6. Describe a routine day in Anne's life.
7. How would you describe Anne's relationship with her mother and father? with Mrs. Van Daan?
8. Anne tells her diary, "Extraordinary things happen to people who go into hiding." (29 September 1942) What "extraordinary things" happen to the Frank's? Is only physical confinement the "extraordinary things"?
9. What makes Anne think of herself as a Jew, not a German (which is her original nationality)?
10. Of all the persons in the "secret annex," who does Anne admire most? Why?
11. Why does Anne love her diary more than those around her? (7 November 1942)
12. The "Prospectus and guide to the secret annex" is definitely humorous but it is also quite serious. In what way might we consider this list of rules serious? (p. 46)
13. On 20 November 1942 Anne makes a discovery about herself. What is it?
14. What is Anne's final opinion of Dussel, the dentist?
15. What quality does Anne feel she must have in order to survive the confinement? (22 December 1942)
16. How does Anne become an isolated girl within the isolated Jewish group. (2 April 1943 - 13 June 1943)
17. On the date 5 August and 9 August 1943 Anne become quite satiric and criticizes her fellow exiles. Discuss Anne's attitude toward these other people.
18. Anne remarks, "Oh, if only the black circle could recede and open the way for us !" (Monday, 8 November 1943) What is the "black circle"?
19. In the 2 January 1944 entry Anne tries to see her mother "objectively" and without anger. What does she think of her mother after this "analysis"?
20. Why is Anne's former girlfriend Lies (6 January 1944) so important to her?

21. In the entry 12 January 1944 is Peter just a boyfriend? She says, "Now God has sent me a helper - Peter." How does Peter help her?
22. In the entry for 22 January 1944 Anne claims that she has "grown up a lot." In what way is she more adult?
23. In the entry for 3 February 1944 Anne expresses her "philosophy of life" when she reacts to all the talk about invasion. What is her philosophy? Is it optimistic or pessimistic?
24. On 13 February 1944 Anne feels she needs to be alone; how does this feeling differ from her attitude on 22 January 1944? Does this difference tell you anything about the state of Anne's mind?
25. How does Anne feel she may be happy? (23 February 1944)
26. In the entry for 28 February 1944 Anne cries, "Oh, help me!" Who is she calling to and what kind of help does she want?
27. Anne says (7 March 1944), "He who has courage and faith will never perish in misery!" Where does Anne get her "faith and courage"?
28. Anne criticizes the whole group for thinking only of themselves ("I, I, I"). Is she justified in this criticism? Does it apply to Anne?
29. Why does Anne feel she must "maintain an outward reserve"? (16 March 1944)
30. In the entry for 19 March 1944, what do Anne and Peter have in common?
31. Anne says to Kitty, the diary, "Although I tell you a lot still, even so, you only know very little of our lives." (29 March 1944) What part of their lives might the diary not know?
32. Why does Anne feel that she, as a Jew, is suffering as a prisoner in her own city? (11 April 1944).
33. On 14 April 1944 Anne calls her diary "the unbosomings of an ugly duckling." How does this attitude toward her diary and herself contrast with the attitude in the entry for 4 April 1944?
34. Why does Anne feel she should not despair? (3 May 1944)
35. What is the "atmosphere" in the annex on D-Day, 6 June 1944?
36. Anne claims she has two personalities, one for her family and one for herself. What are the characteristics of each? (1 August 1944)

The Diary of a Young Girl: Discussion Questions

1. Anne says she come to a "final" opinion concerning Dussel, the dentist (question 14 above), but does Anne ever come to a "final" opinion about anyone in the annex? Discuss Anne's changing attitudes and feelings towards two or three members of the annex. What does this study tell you of Anne's own personality?
2. It may seem odd to think of Peter as a diary but in what ways does Peter act as Anne's diary? Do you think Anne is "in love" with Peter?
3. Do you think Anne is a mature or immature girl? You might consider the books she reads, the people and events she is interested in and her attitude towards her mother and father. (Question 1 might help you answer this.)

4. Do you feel you are in any way like Anne Frank? How or how not?

E. To Kill a Mockingbird: Study Questions

To Kill a Mockingbird is a story of growing up. It seems that Scout and her brother Jem find their world changing around them, almost without their realizing it. Actually, it is not so much the world changing. Instead the eyes with which Scout and Jem see the world of Maycomb change. The easy, pleasant summertime living soon passes into a world of school with its realities for Scout just as the young world is left behind when both children begin to question the life they live and the life they see in their town. They begin to look for answers when they have to question the abilities and wisdom of their father Atticus.

1. Why is Boo Radley so interesting to Jem and Scout Finch?
2. What is the nature of the relationship between Jem and Scout? What is the nature of the relationship between the children and their father?
3. What do Jem and Scout think of Calpurnia? How does she fit into the household?
4. Why does Scout feel she's being cheated out of something at the close of her first school year?
5. What do you find out about Boo Radley at the beginning of Chapter 7? Why was the hole in the tree suddenly filled with cement?
6. From where did the blanket Scout was clutching come in the scene following Miss Maudie's house burning?
7. What does the passage about Walter Cunningham and the lunches tell us about the town of Maycomb? What do we learn about Scout and Jem from this? What do we learn about Atticus?
8. Why does Scout think Atticus doesn't do anything?
9. When do Scout and Jem begin to realize their father stands for something called principle? When do they begin to realize that he is an important man?
10. Why does Atticus take the Tom Robinson case?
11. What does the knowledge of Atticus's shooting ability contribute to Jem and Scout's opinion of their father?
12. Why was it that Mrs. Dubose's alarm clock was set for a longer period of time each day? What was she doing? Why did she really want Jem to read if she weren't listening to him?
13. What is the reaction of Calpurnia's fellow church members to the presence of Jem and Scout at their Sunday morning service?
14. What is the reason for Aunt Alexandra's appearance?
15. At the end of Chapter 14 when Dill has run away to Maycomb, Dill answers Scout's question about Boo Radley with the statement, "Maybe he doesn't have anywhere to run off to . . ." Why is it that Dill runs away from his home?
16. What were the intentions of the farmers, including Walter Cunningham's father, the evening they visit Atticus in front of the jail? How does Scout "save the day" for her father?
17. If Atticus was appointed by the court to defend Tom Robinson, why does the town react as it does? Scout finds herself asking this question (p. 166). Is it because they hate to see a highly respected man defending a Negro?

18. What does the fact that Tom Robinson has a withered arm have to do with the case? The fact that Mr. Ewell was left-handed? Do these facts make any difference to the defense of Tom?
19. Why does Dill leave the courtroom? How does Scout try to persuade him not to be so concerned about Tom? (p. 201)
20. Why does Dolphus Raymond want people to think he's drunk?
21. In Jem's conversation with Miss Maudie (Chapter 22) what do we learn about how he feels about the trial and the town of Maycomb? Was Jem disappointed with the jury's verdict earlier?
22. What does Scout think of her father after the trial?
23. At the end of Chapter 23 what thought occurs to Scout as the reason for Boo Radley's not appearing outside the house?
24. Why does Tom Robinson try to run away? What do certain members of the town say about his action?
25. When does Scout decide she can maybe become a lady?
26. Why is Scout bothered by Miss Gate's attitude towards Hitler and prejudice?
27. How does Scout finally meet Boo Radley? What happened to Mr. Ewell?
28. Why does Mr. Heck Tate have so much trouble convincing Atticus that Jem did not kill Mr. Ewell? What do the actions of Atticus at this point indicate about his character? Are his actions surprising, or do they fit in well with what we already know about him?
29. Why does Mr. Tate insist on keeping Boo Radley out of the happenings on the way home from the Halloween party?
30. What does Atticus mean when he says, "Well, it'd be sort of like shootin' a mockingbird, wouldn't it?" (p. 279)

To Kill a Mockingbird: Discussion Questions

1. Was Boo Radley treated justly by his parents? By his brother? In the early part of the novel Miss Maudie explains to Scout that Boo's father was a foot-washing Baptist. Does she imply that this might have something to do with the fact that Boo never ventured outside the house? Do Scout and Jem treat Boo justly? Is curiosity about the mockery of him unjust? How does Atticus react to their curiosity? Is Boo treated unjustly because the town regards him as strange and an unusual character? Does he deserve to be regarded as something to fear and speculate about? What do we learn about the feeling of Heck Tate in the final scene with Boo Radley on the front porch at the Finchs'? Do you think not dragging him into publicity was just at this point?
2. What concepts of courage can we find in this novel? In the actions of Atticus? Do we find acts of courage in Jem and Scout? How does Mrs. Dubose exhibit courage? Does the rescuing of Scout and Jem by Boo Radley call for courage on his part? What kinds of courage do we find in these characters?
3. Is Tom Robinson justly treated? Does the jury show justice in its verdict? What weight does the fact of his crippled arm carry in the case? On what grounds do the jurors base their decision? What most influences the actions and thinking of these Maycomb

people where Tom is concerned? Are there some who base their decisions on other grounds? Is there a different scale of justice for Tom?

4. What does Atticus mean when he says he hopes that he can get Scout and Jem "through it without bitterness, and most of all without catching Maycomb's usual disease"(p. 93)? What is the usual disease he refers to? Does it have any relation to Atticus' statement about Mr. Cunningham (p. 159) "he just has his blind spots"? What is there about the town that makes it possible for Atticus to say these things? Why are people so interested in the trial? Why is Atticus chosen to defend Tom? Does Atticus' treatment of Calpurnia differ from his treatment of Tom? Does his treatment of them both differ from how he would treat Boo Radley or Miss Maudie in similar circumstances?

F. The Prisoner of Zenda: Study Questions

1. How does Rudolf Rasendyll's resemblance to the king strike other people? Be specific.
2. Discuss Rudolf's decision to take the King's place. How does this show courage?
3. Why do you think Black Michael is a good name for the Duke of Streslau? Why did so many people prefer him to the king?
4. In which ways does Michael reveal he is unjust? Refer to special events in the book.
5. How does Rudolf differ physically and mentally from the king?
6. Where throughout the story does Rudolf most reveal his heroism? Is there any time where he fails to live up to what is expected of a true hero?
7. In what ways does Rudolf practice justice
   (a) to the real king?
   (b) to Flavia?
   (c) to the people of Ruritania?
8. Flavia too possesses heroic qualities. By reference to specific places in the book, discuss her qualities of heroism.
9. Discuss the role of Fritz von Tarlenheim and Colonel Sapt. How especially did they show their loyalty to the real king? What qualities did Marshal Strakencz possess that led Rudolf to trust him?
10. Who was guarding the real king at the castle of Zenda? What means had been made to get rid of the king if the castle were attacked?
11. What did Rudolf try to do to win the love of the people of Ruritania for the king?
12. Discuss the ending of the novel. Why is this a good ending? If you would like to change it, how would you end the novel? What does Rudolf foresee as his greatest battle, which is yet to come? (See p. 156, Chapter 22)

The Prisoner of Zenda: Discussion Questions

1. In Chapter 21 (page 152 of the Pyramid edition), Rudolf and Flavia are discussing Flavia's decision to marry the king. She

says, "Honor binds a woman too, Rudolf. My honor lies in being true to my country and my House. I don't know why God has let me love you; but I know that I must stay!" and Rudolf some time later says, "Do what you will or what you must." Show how both these characters are practicing a high form of justice. Is self-sacrifice such as this part of heroism? Explain. (See also Flavia's words on page 85.)

2. The king himself is not met too often in the book. However, what can you tell about him from the loyalty of his army officers and servants? How did he plan to repay Rudolf at the end?
3. This is a true adventure story, but Rudolf has characteristics that men need in any age or generation. In which places or events in the world today would such a man as Rudolf be able to show his heroic qualities? Where could he be of such service to a leader of a country?
4. "The just man is he who strives to protect the rights of others including his own. He sees to the betterment of his environment, he seeks to understand what is in his brother's mind, he is a man in every sense of the word." How does this statement apply to Rudolf in this novel? Point out exact places in the novel for your answer.
5. "The man who aims to better his own condition in life at the sacrifice of the good of his fellowman, who inflicts hurt on others in order to live in ease, who attempts to make his own what is rightfully another man's: this is the unjust man." Show how this quotation applies to Black Michael. Again point to exact places in the novel.

G. The Yearling: Study Questions

1. (Chapter 1) In what respects is Jody like most boys? Read the section about Jody's building of the fluttermill. How does his father regard Jody's afternoon loafing?
2. (Chapter 2) Penny Baxter had moved into the scrub for certain reasons. What were they? How does he compare the dangers of living in the scrub with living in a more thickly settled community? (See also Chapter 9)
3. (Chapters 2, 3, 4) What seems to be the biggest concern in Ma Baxter's life? How does Jody contribute to that concern?
4. The hunt for old Slewfoot, which is one of the major conflicts in the book, begins here. What exactly does the old bear do to provide this conflict?
5. (Chapters 6, 7) What are some of the common bonds of interest between Jody and Fodder-wing? Why is Fodder-wing a good friend even though most people say he is "crazy"?
6. Why does Jody enjoy staying at the Forresters? What would be your main criticism of them as a family?
7. Is Penny Baxter really fair in making the trade of his dog for the gun? Why or why not?
8. What hardships arose from the lack of water? What prevents the Baxters from having a well?
9. What opportunities for pleasure does the sink hole provide for Jody? What things interest Jody but might not interest most boys today?

10. Penny Baxter is something of a "backwoods philosopher." Write down some of his remarks as you find them and use them for composition topics later. (See page 85, "You kin tame anything, son, excusin' the human tongue.")
11. (Chapter 10) What reason does Penny give for going fishing? Is this in keeping with Penny's character?
12. Jody has two great experiences on the fishing trip. What were they? Which will Ma Baxter appreciate the most and why?
13. Reread the dance of the Whoopin' Cranes and be prepared to describe it in some detail. Why is information about whooping cranes of special interest?
14. Explain the feelings behind Jody and Penny's actions that caused Ma Baxter to say, "What ails you fellers?"
15. (Chapters 11 and 12) What effect does Grandma Hutto have on Jody and Penny? What about Grandma causes this effect?
16. What injustice do Jody and Penny see in the fight between Oliver and the Forresters? How do Jody and Penny show their courage in helping Oliver?
17. (Chapter 14) How do you regard the Forresters' helping Penny when he has the snake bite? Why do they do it? In what way does Jody show courage on his way home from the Forresters?
18. (Chapter 15) Doc Wilson's statement probably convinced Ora that they as a family had a responsibility towards the fawn. What were his words? Be prepared to give an illustration of this, showing the truth of the words from your own experience.
19. Describe the companionship that exists between Jody and the fawn. How does Jody's mother's attitude toward pets affect Jody's care of his fawn?
20. (Chapter 16) Can you find other incidents in your supplementary readings that compare with Buck's staying with the Baxters? How can you explain his great kindness to the Baxters? Have all the Forresters been reconciled? (See Jack Shafer's novel, Shane, for comparison.)
21. (Chapter 17) What kind of courage did the Forresters show during Jody's visit to them? Why had Jody taken his fawn there? What decision did he make after he reached there? Was he right in his thoughts? He said, "It was of no importance in the face of matters so grave."
22. (Chapters 19 and 20) Nature has many sides. The flood was relentless to man and animals alike. In what different ways were the animals affected? How would the animals' plight affect the Baxters? Why did the men go on a trip to examine the flood damage?
23. Upon what occasions were the Forresters and Baxters drawn together? Was there a real social life that existed between the two families? (See Chapter 24 also)
24. (Chapters 21 and 22) Was the threat of starvation as real as Ora imagined it? What were the duties of a housewife in these times? What was the extent of her social life? What womanly qualities would you say are outstanding in her?
25. (Chapter 24) How do the Baxters obtain money for supplies? Why do the Forresters shop for them?

26. Describe the incident that again threatens peaceful relations between the Forresters and the Baxters.
27. (Chapter 25) Tell some of the reasons Ma Baxter is excited about Christmas. How do they happen to have money to spend?
28. What part does pride play in Ora Baxter's failure to be a neighbor to Mrs. Forrester or to Grandma Hutto?
29. (Chapter 26) How does the rejoicing about the new heifer calf change to despair? What causes new frustration? How will this upset the Christmas plans?
30. What is Penny's attitude now towards killing Old Slewfoot? Why does he say it is just to kill the bear?
31. How does their common interest bring the Baxters and Forresters together again?
32. To what extent is organized law and order a part of the backwoods society?
33. Describe the tragedy that spoiled the Christmas celebration. How was Old Slewfoot in a roundabout way responsible for this tragedy?
34. What other old enmity caused the fire? What happens then to Oliver and Grandma Hutto? How does Grandma Hutto stop a further tragedy?
35. Why did the people almost shoot Buck? Do you know of any instances where a practical joke nearly turned into a tragedy? or can you think of another example where such a joke could lead to tragedy?
36. (Chapter 28) Is Jody justified in the pride he feels in being a Baxter? What is the feelings of the group toward the Baxters? towards the Forresters?
37. (Chapters 29, 30, 31) How does Jody's ability to carry on a man's work parallel Flag's destroying the crops?
38. (Chapter 31) What is Jody's main motive in working "like a man"? Why was his work in a sense all in vain?
39. Was Penny just in ordering Jody to shoot Flag? Give your reasons why or why not.
40. (Chapter 32) Tell why or why not you agree with Pa Forrester that "Love's got nothin' to do with corn."
41. Do you consider Jody a hero for his killing of Flag? Why or why not? What reason does he have for running away?
42. (Chapter 33) What visions of home filled Jody's mind the most?
43. How does Jody profit from suffering starvation and loneliness? Does this suffering help him grow up. What is meant by "He would be lonely all his life. But a man took it for his share and went on"?

The Yearling: Discussion Questions

1. Discuss the type of woman Ora Baxter is in relation to the experiences of her life. Consider the effect suffering has on people. What had contributed to her hardness? How would a woman like Grandma Hutto have fitted into Ora's life? In which ways is Ora an example of an heroic woman? Where in the story does she especially need courage? where control?

2. After you have read the first chapter, what conclusions do you draw about the Baxter family in relation to your family? What circumstances must they meet daily which may require more courage than your family may need?
3. Give some details that show why Old Slewfoot is a real menance to the Baxters. In what ways does he seem to have some human characteristics? Is he really evil or is he just following his animal nature?
4. List some qualities of the hero you may have studied in the past--such as some you discussed in the seventh grade unit on mythology or stories of the American West. Does Penny Baxter reveal any of the qualities you list? If so, explain how he reveals them. Consider the opportunities given to Penny to practice heroism; his surroundings are different.
5. Notice how cause and effect help the author to tell the story:
   (a) Decide whether the following are causes of following incidents or the effects of a preceding incident.
   (b) If an effect is given in the statement tell what the effects were.
   (c) Can some of the statements be a cause of one incident and an effect of another?

      (1) Jody and Penny Baxter go on a bear hunt. Ma Baxter makes sausage.
      (2) This settles it, "I got to get me a new gun." Penny trades off his dog.
      (3) "Leave Jody stay. He ain't half seed my things." (Fodder-wing)

6. Compare the Forrester household and the Baxter household. Explain why it is necessary for the Baxters to be neighborly to the Forresters.
7. If we can say justice is giving each man what he deserves, then name a character in the novel who practices justice of fairness in his dealings with others. Refer to specific places. Or if a character is really unjust, then explain why you think he is.
8. Compare the activities that make up your own world with those that made up Jody's world. (Chapter 9)
9. Penny's great love for animals is frequently shown. How does he justify his killing of animals? Explain how his ideas differ from those of the Forresters. (See Chapters 10 and 24)
10. How does Penny's action in the fight with the bear reveal a heroic quality? Compare his actions with the vows of Knighthood. What would Penny lose by going against the Forresters?
11. Explain how Buck put into practice his words, "No use to fret, boy. We'll do what we kin. We don't hold nothin' agin folks in trouble." (Chapter 16) How may these words hold true for us?
12. What feeling do you have about Ma Baxter when both Jody and Penny seem very happy with Grandma Hutto? Does this seem fair to Ma Baxter? Explain your feeling.
13. If you have read Shane by Jack Shaefer, compare Ora Baxter with with Marian Starrett. Compare her life with a similar character in the supplamentary book you are reading.

14. The author says she started out to characterize Ora Baxter as the picture of all nagging women and mothers, but she changed her mind. Do you feel that Ora used her sharp tongue to inflict hurt upon other people, or does it reflect the disappointments and sorrows of her own life? What are some of her sorrows, disappointments, and hardships? (See Penny's words, Chapter 17, page 213) (Girls may enjoy reading _A Lantern in Her Hand_, by Bess Streeter Aldrich, especially in relation to a comparison between Ora and Marian Starrett.)
15. Pick out three places in the book where Jody acted courageously. Tell whether this event required physical courage or courage of the mind--did he act according to his conscience, etc. . .? Discuss why these acts were especially great for a boy Jody's age.
16. In Chapter 13, page 145, Penny says, "When there's trouble waitin' for you, you jest as good go to meet it." How does this apply to Penny himself? What kind of courage does it take to carry out this saying? If you can, recall any time in your life when you went to meet trouble. (Also relate this saying to a character in another book you have read or are now reading.)
17. Discuss whether you believe Jody's reasoning about fighting for Oliver is correct. "Too much pain was unjust. Too many against one were unjust." (See Chapter 13, p. 134) (Also see Jody on "duty," page 142.)
18. What can you tell about Penny Baxter's character when in answer to a question about what he is going to do, (Chapter 14, p. 141), he answers, "Whatever we got to do, when the time comes."
19. Which side would you take--Ora's or Penny's--in the argument about the poisoning of the wolves? (See Chapter 23, p. 287) Give reasons why you believe one or both is correct. (Ora reasons, "Kill the wolf because the wolf killed the calf.") (Penny says, "Poison just someway ain't natural. 'Tain't fair fighting.")

H. _Up From Slavery_: Study Questions

1. Born a slave, Booker T. Washington lacked many physical comforts that many of us take for granted. How did he learn to accept this condition as a small boy?
2. How did he refrain from feelings of bitterness against the whites?
3. What control or lack of control does he reveal in his discussion of the institution of slavery?
4. What valuable lesson does his mother teach him when she makes him his first cap?
5. What factor of control does Washington believe provides a white boy with a stimulus to overcome obstacles in life but that is not available to a Negro boy?
6. How does the institution at Washington, D.C., differ from the Hampton Institute? What is Washington's major objection?
7. During his stay in Washington, D.C., what temptations did Booker see other members of his race yield to? What examples of lack of control does he see when he arrives in Tuskegee?

8. Why did young Washington resist the temptation to enter political life after his return from Washington, D.C.? after he first went to Alabama?
9. What examples of prejudice and injustice toward the Negro does Washington relate? Does he reveal bitterness, anger, unconcern, or other emotion in his accounts? What does he show?
10. How does the tremendous desire for education among the Negroes at this time give rise to what Washington considered undesirable pride in a little "high-sounding" knowledge?
11. Why does he say it took "a good deal of courage" to explain to a student studying cube root that he should first "master the multiplication table"?
12. What temptation does Miss Davidson resist at the school she attended in Massachusetts? How does her resistance compare with the resistance of Washington's mother to the same temptation?
13. What was Washington's purpose in insisting that students at Tuskegee do agricultural, domestic, and construction work? How has his purpose been fulfilled?
14. What is Washington's conclusion regarding the merit of the individual regardless of race?
15. How does Washington meet the objections of students and parents to Tuskegee's industrial requirement?
16. What are Washington's feelings regarding race prejudice? What quality is lacking in those who submit to such prejudice?
17. What suggestion does Washington have for possibly avoiding strikes by labor?
18. What general observation does Washington make regarding the wealthy and noted men he met who had "accomplished the greatest results"? What quality did they possess in common?
19. What is his formula for success in any undertaking?
20. What temptations did Washington resist in preparing his address for the opening of the Exposition in Atlanta?
21. What does Washington regard as the "one thing. . . most worth living for--and dying for, if need be"?
22. As Washington sees the political rights of the Negro, how will the opportunity for the Negro's freely exercising these rights come about?
23. Aside from the injustice of laws that permit an ignorant white man to vote while, at the same time, preventing an ignorant black man from doing so, what does Washington see wrong in the laws?
24. What secrets of successful public speaking does Washington reveal?

Up From Slavery: Discussion Questions

1. What quality or qualities in Washington's character enabled him to rise successfully from a slave to a foremost leader of his own race and a respected person without racial qualification? Explain how this quality (or qualities) is responsible for his change in social status.
2. What is Washington's basic educational theory as shown in practice at Tuskegee? Why did his theory succeed? Was it

the strength of his personality coupled with an excessive desire for learning on the part of the students or the implicit validity of the theory itself? Would his theory be practical elsewhere in the United States?

3. One of Washington's greatest honors was the receiving of an honorary degree from Harvard University. Why did he regard this so highly? On what ground did he deserve the honor?
4. How was Washington able to win the respect and admiration of both Negroes and whites? On what merits did their opinions rest?
5. How does Washington exercise control with respect to his own physical, mental, and spiritual powers? What incidents related in his book demanded courage as well as control?
6. In his Atlanta Exposition speech, Washington expressed the belief that the greatest danger for Negroes would be in overlooking "the fact that the masses . . . are to live by the productions" of their hands and that their propserity would be in proportion to their respect for common labor and in proportion to their ability to maintain an even balance between the ornamental and the useful in life. What kind of control is he asking? Do you agree with him? Why or why not?
7. Does Washington qualify as a modern hero? Explain why or why not.

A CURRICULUM FOR ENGLISH

Student Packet

THE JOURNEY NOVEL HERO: THE PICARO

Grade 8

Copyright, The University of Nebraska, 1965
Experimental Materials
Nebraska Curriculum Development Center

TABLE OF CONTENTS

I. Overview

II. Introduction to the Hero of the Journey Novel

- A. About Homer's The Odyssey
- B. "The Oath of the Knight" from John of Salisbury's Policratus
- C. From LeMorte D'Arthur by Sir Thomas Malory
- D. The Parable of the Prodigal Son
- E. "Thumbling" by the Brothers Grimm
- F. "The Three Languages" by the Brothers Grimm

III. Lazarillo de Tormes

IV. Don Quixote

V. Gil Blas

VI. Pickwick Papers

VII. Sword in the Stone

VIII. Language Studies

CORE TEXTS: Your teacher will select your core texts from these novels.

Lazarillo de Tormes (trans. Harriet de Onis). (Great Neck, New York: Barron's Educational Series, Inc., 19). (75¢)

Miguel Cervantes. Don Quixote (abridged). (New York: New American Library of World Literature, Inc., Mentor Book #MP407, 19). (60¢)

T. H. White. The Once and Future King (Sword in the Stone section). (New York: Dell Publishing Co., Inc., Dell #6612, 19). (95¢)

Charles Dickens. The Pickwick Papers. (New York: Washington Square Press, Inc., WSPW-1CO2, 19). (90¢)

Alain Le Sage. Gil Blas (abridged). (Greenwich, Connecticut: Fawcett Publications, Inc., T157). (75¢)

I. OVERVIEW:

This unit is related to your studies about the hero, particularly to the units The Noble Man in Western Culture, The Historical Novel Hero, and The Epic Hero. In this unit, you will encounter a new kind of hero. In some ways, the hero of the journey novel seems unheroic; he is often less earnest and less serious than most heroic characters. Indeed, he often appears gay, whimsical, and funny. You will discover, however, that his gaiety and humorous actions often veil the author's serious purposes. In the first part of this packet, there are some short selections each of which either is regarded as an ancestor of the journey novel or employs some of the same kinds of devices as does the journey novel. Study and discussion questions about the core texts follow these selections. The remainder of the packet consists of vocabulary and language assignments.

II. Introduction to the Hero of the Journey Novel:

In order that you may understand why an author chooses to write a novel in which he sends his hero on a journey, you will read the following materials. All these materials employ one or more of the devices characteristic of the journey novel. The first selection you will read is a summary or precise of an epic poem about Odysseus who undertakes a journey in order to return home after the Trojan War; the next selection is about one of King Arthur's most renowned knights; then follows the biblical parable about the Prodigal Son. These selections represent kinds of literature that are regarded as ancestors of the journey novel. The final selections, "Thumbling" and "The Three Languages," are miniature journey novels.

A. About Homer's The Odyssey:

When the poem begins the Trojan War has ended, and most of the Greek heroes who fought against the Trojans have either returned home or died on the way. One of the greatest of the Greek heroes, Odysseus, has not reached his home in Ithaca, even though the war has been finished for seven years. Because Odysseus has not yet returned and has not been heard from, almost all the people of his homeland think he has died. A group of young princes come to the Odysseus' house because they hope to convince Odysseus wife, Penelope, that Odysseus is dead so that one of them may fulfill his hope to marry her. The princes press Penelope to declare that Odysseus is dead, but she refuses to for seven years. She says that she will say Odysseus is dead and will re-marry as soon as she finishes weaving a shroud for her father-in-law. Penelope, however, tricks the suitors, for she unweaves at night what she has woven during the day; she does this for seven years. During these years, the peace and order of Odysseus' household disappears, because there is no one to manage the house. Penelope is too weak because she is a woman; Telemachus, Odysseus' son, is too young to preserve peace and order. Because there is no head of the household, the suitors drink, feast, mock household order and behave disrespectfully. Odysseus' household, then, is in an uproar and it appears that it will remain that way because the suitors will not give up, Penelope will not declare Odysseus dead, and Odysseus cannot reach home.

Athena, the Greek goddess of wisdom, however, comes to Telemachus and tells him that he should assume the responsibilities of manhood. He is to go search out Nestor and Menelaus, who were comrades of Odysseus during the Trojan War, because they may know something concerning his father's whereabouts. Nestor and Meneclaus do know enough to indicate that Odysseus is alive. Therefore, Telemachus can return home and try to rid his house of the suitors.

Odysseus, meanwhile, is being held captive on the island of the sea-nymph, Calypso. Jupiter, however, sends Mercury to Calypso, who tells her that she must free Odysseus. Odysseus then once again resumes his journey, but before he reaches Ithaca, he together with his men is shipwrecked near the island of Phaeacia. The people of Phaeacia entertain Odysseus royally, and he repays their hospitality by telling the Phaecians what has happened on his journey. On his journey, Odysseus has encountered many monstrous and barbaric men, many of whom were giants and some of whom were dangerous women. For instance, at one time, Odysseus and his men came to the land of the Lotus-eaters. There people got their food from flowers, and they gave some of their food to Odysseus' men. Their food was like honey, but even though it tasted good, it was dangerous because if Odysseus or his men ate it, it took away all desire to return home. Some of the men did eat this "food" and wanted to remain on the island, but Odysseus brought the men back to the ship by force, tied them up, and put them under the benches on the ship.

Odysseus and his men once again resumed their journey, but again they ran into trouble. This time they met Polyphemus, who was a Cyclops. The Cyclops were monstrous men who had only one large eye. Odysseus and twelve of his men had gone ashore to raid Polyphemus' cave in order to get supplies. When they came to his cave Polyphemus was absent, but before they left, he returned. Polyphemus blocked the entrance to the cave with a huge stone. When he discovered Odysseus and his men, he asked who they were and then took two of Odysseus' men, killed them, and made supper of them. Odysseus and his men were, of course, frightened. Odysseus, however, did not lose heart, but tried to think of a way by which his men could escape. Odysseus took a sapling, sharpened it, and charred it in the fire. While Polyphemus was asleep Odysseus drilled the sapling into the eye of the giant. Polyphemus cried so loudly that he brought the other Cyclops to the cave, and when he heard that they were outside the cave, Polyphemus managed to remove the stone from the doorway so that the Cyclops could rescue him by killing Odysseus and his men. Odysseus, however, tied his men to the underside of some of the rams in the cave. Odysseus hid under one by holding on to the wool. In the morning, the rams went out to pasture and carried Odysseus and his men to freedom.

Odysseus continues to tell about similar adventures he has had on his journey. When he has finished his tale, the Phaeacians take Odysseus from their island and set him ashore in his own homeland. Odysseus pretends he is a servant, but his old nurse recognizes him because of a scar on his leg, and Penelope discovers that he is Odysseus because he wins a contest that she holds for the suitors. Odysseus then kills the suitors who have been wrecking his house and homeland. Finally, then, peace and order are restored, and Odysseus is reunited with his family.

Study Questions:

1. Describe Odysseus' character. What heroic qualities does he display? You may find that it will be helpful to recall the heroic virtues that you studied in The Noble Man in Western Culture.
2. If Odysseus is a hero, summarize those episodes in which he displays heroic virtue.
3. Why does Homer include imaginary creatures like the Lotus-eaters and the Cyclops? How are they related to Odysseus' character?
4. Does Odysseus act justly when he kills the suitors? If he does, explain why.
5. What is the significance of Odysseus' journey? How is his character related to it?

Before you read about Sir Gawaine and the Saracen, you will find it helpful to read the following materials which concern the knight and his duties. The first selection explains the ceremony by which a man becomes a knight.

B. "The Oath of the Knight" from John of Salisbury's Policratus:

The oath of the knight goes as follows: Each of the men who wish to become a knight swears by God, his Christ, and the Holy Spirit and by the power of his king, that he will do those things which God commands all men to do and to strive after . . . They also swear. . . that they will do promptly all that the king asks of them, that they will never desert military life, and that they will never seek to avoid dying for the sake of the State, of which they are soldiers When they have sworn this vow, they are given a sword-belt and the privileges of a knight. . . without this oath, no one can be called a knight or assume the duties of a knight.

The next selection explains what are the knights' duties:

> But what is the purpose of a knight who has taken his vows? To defend the church, to fight against infidels, to reverence the priesthood, to protect the poor from injury, to maintain peace in the country, and to pour out his blood, or if necessary, to lay down his life, for the sake of his fellowmen. The knight has the praises of God continually in his mouth and has in his hand a sword so that he may punish nations, reproach the people, bind kings in fetters and put the noblemen in chains. But for what purposes? So that he may serve anger, vanity, and avarice, or his own will? Not at all. Rather so that he may carry out the task that is given to him. When he does that, he follows not his own will, but the will of God of angels and of men, all the time seeking justice and the common good. . . ..The knight that does these things is a saint. The more loyal he is to his prince, the more zealous is he in his faithfulness to God. Moreover, he enhances and increases the glory of his own virtue the more faithfully he seeks the glory of God in all his actions.

C. From LeMorte D'Arthur by Sir Thomas Malory:

> Now we turn to King Arthur and his noble knights, who after they had achieved a great battle against the Romans, entered into Loraine, Brabant and Flanders, and returned into Haut Almaine, and went over the mountains into Lombardy, and afterwards into Tuscany where there was a city which would not yield or obey. Therefore King Arthur besieged it and many times assaulted the city. Those within the city defended themselves valiantly. Then at a certain time, Arthur called to himself Sir Florence, a knight, and said to him that they lacked food. Arthur said, "Not far from this place, there are great forests and woods, in which there are many of our enemies with many beasts. I want you to make yourself ready and go there and search for food. Take with you Sir Gawaine, Sir Wisshard, Sir Clegis, Sir Cleremond, and the Captain of Cardiff and others, and bring with you all the beasts that you can get there." Immediately these knights made themselves ready, and rode over holts [wooded hills] and hills, through forests and woods, till they came into a fair meadow full of fair flowers and grass. There they rested themselves and their horses all that night. And the next morning, Sir Gawaine took his horse and stole away from his fellows to seek some adventure. Soon he was aware of an armed man riding easily by the side of the woods. His shield was laced to his shoulder, and he was sitting on a strong courser [horse]. He had no man with him except a page bearing a mighty spear. The knight had on his shield three griffins of gold in a black circle; the top of the shield was silver. When Sir Gawaine saw this well-equipped knight, he made his spear ready for battle and rode straight towards him. He demanded of him where he was from. The other answered and said he was from Tuscany and demanded of Sir Gawaine, "What do you bring proud knight, so boldly? Here you get no booty; do what you will, you shall either be my prisoner or depart." Then said Gawaine, "You speak proud words. I counsel you in spite of all your boasting, that you make yourself ready, and equip yourself before greater harm falls to you." Then they took their spears and ran at each other with all the might they had, and pierced each other through their

shields into their shoulders. They pulled out their swords and delivered such great strokes that fire sprang off of their helmets. Then Sir Gawaine was all embarrassed and with Galtahine, his good sword, he pierced through the shield and thick coat of mail which was made of thick plates of metal and broke the predious stones on the shield. He gave him such a large wound that one could see both his liver and his lung. Then the knight groaned, and he attacked Sir Gawaine with a weak stroke. He gave him a great wound and cut a vein, which grieved Gawaine much, and he bled much. Then the knight said to Sir Gawaine, "Bind your wound, for you are bleeding all over your horse and your fair arms. For all the physicians of Brittany will not be able to stop your bleeding for whoever is hurt with the blade of this sword shall never be able to quit bleeding." Then answered Gawaine, "It grieves me but little; your great words do not frighten me nor lessen my courage, but you shall suffer much before we depart. Tell me in haste who may stop my bleeding." "That I may do," said the knight, "if I want to. I will do so if you will help and aid me to be baptized and to believe in God. I ask you because you are a good man and it shall be great merit for your soul." "I will try," said Gawaine, "if God will help me, to do all you desire. First tell me what you sought here all alone. Also tell me where you are from and who is your lord." "Sir," he said, "my name is Priamus, and my father is a great prince. He has rebelled against Rome and conquered many of their lands. My father is truly descended from Alexander and Hector. Joshua and Maccabeaus were of our lineage. I am the lawful inheritor of Alexandria and Africa and all the isles around them. Yet I will believe in your Lord. For your labor, I shall give you much treasure. I was so proud and haughty in my heart that I thought no man was equal to me. I was sent into this war with one hundred and forty knights, and now I have encountered you. Fighting with you has given me my fill of fighting. Therefore, sir knight, I ask you to tell me who you are." "I am no knight," said Gawaine, "I have been brought up in the household of the noble King Arthur many years; I took care of his armour and his other clothing. . . . Last Christmas he made me a yeoman, and gave to me a horse and harness and a hundred pounds. If fortune is my friend, I hope to be promoted by my liege lord." "Ah," said Priamus, "if his servants are so keen and fierce, his knights are more than than good. Now for the king's love of Heaven, whether you are a servant or a knight, tell me your name." "By God," said Sir Gawaine, "now I will tell you the truth. My name is Sir Gawaine, and I am in Arthur's court and in his household. I am one of the knights of the Round Table that he commissions with his own hand. Therefore do not be jealous if this good thing happens to me. It is the goodness of God that gave me my strength." "Now I am better pleased," said Priamus, "than if you had given me all the wealth of Provence and Paris. I had rather been torn apart with wild horses than that any servant or knight's attendant should have conquered me. But now, sir knight, I warn you that nearby are the Duke of Lorraine with his army and the noblest men of Dolphiny and lords of Lombardy with the garrison of Goddard and Saracens of Southland who number sixty-thousand good men of arms. Therefore if we do not leave here, both of us will be harmed, for we are hurt badly and are not likely to recover. Make sure that my page does not blow his horn, for if he does, a hundred knights will be upon me to protect me. If they take you prisoner, there is no ransom of gold or silver that will buy your freedom." Then Sir Gawaine and the Saracen rode forth till they came to his fellows who were in the meadow where they had been all night. As soon as Sir Wisshard saw Sir Gawaine and saw that he was hurt, he ran to him weeping sorrowfully. He demanded who had hurt him and Gawaine told how he had fought with the Saracen and how each of them had hurt the other. He also said that the Saracen had salves that would heal them, but he also said, "I can tell you that soon we shall have many enemies." Then Sir Priamus and Sir Gawaine dismounted, let their horses graze in the meadow, and unarmed themselves. Then the blood ran freshly from their wounds. Priamus took from his page a phial full of the four waters that came out of paradise and with a certain balm annointed their wounds. Within an hour after that, they were both as well as ever; Priamus told them what lords and knights had sworn to rescue him and that without fail they would be assailed by many thousands of men. Therefore he counselled them to withdraw. Then Sir Gawaine said, "It would be a great shame to leave them without any strokes. Therefore I suggest that we take our arms and get ready to meet with these Saracens and misbelieving men. With the help of God we shall overthrow them and have a fair day on them. Sir Florence shall stay still in this field to keep watch as a noble knight and we shall not forsake those fellows over there." "Now," said Priamus, "cease your words, for I warn you that you shall find in yonder woods many dangerous knights; they will let loose beasts to fall upon you. They are countless and you have no more than seven hundred men, which is too few to fight with so many enemies." "Nevertheless," said Sir Gawaine, "we shall encounter them once, and see what they can do. The best shall have the victory."

Study Questions:

1. In order to understand this story you will need to find out what a Saracen is. Priamus is one.

2. Reread the oath that the knight takes and his duties and then explain why Sir Gawain fights with Priamus.

3. Why does Sir Gawain leave his company and look for adventure? Is he rash rather than courageous?

4. What is the purpose and significance of Arthur and his knights' journey?

5. How is Sir Gawain's character related to his adventure?

D. The Parable of the Prodigal Son.

A certain man had two sons: And the younger of them said to his father, "Father, give me the portion of goods that falleth to me." And he divided unto them his living. Not many days after that, the younger son gathered all together and took his journey into a far country and there wasted his substance with riotous living. And when he had spent all, there arose a mighty famine in that land and he began to be in want. And he went and joined himself to a citizen of that country who sent him into his fields to feed swine. And he would fain have filled his belly with the husks that the swine did eat, for no man gave unto him. When he came to himself, he said, "How many hired servants of my father's have bread enough and to spare, and I perish with hunger! I will arise and go to my father, and will say unto him, Father, I have sinned against heaven, and before thee, and am no more worthy to be called thy son. Make me as one of thy hired servants." And he arose, and came to his father. But when he was yet a great way off, his father saw him, and had compassion, and ran, and fell on his neck, and kissed him. And the son said unto him, "Father, I have sinned against heaven, and in thy sight, and am no more worthy to be called thy son." But the father said to his servants, "Bring forth the best robe, and put it on him; and put a ring on his hand, and shoes on his feet. And bring hither the fatted calf, and kill it. Let us eat and be merry, for this my son was dead, and is alive again; he was lost, and is found." And they began to be merry.

Study Questions:

1. Describe the character of the Prodigal Son. What virtues does he display?

2. Contrast the reasons why Odysseus and the Prodigal Son undertake their journeys.

3. Why does no one give the Prodigal Son food when he is in the foreign land?

4. How is the change in his character related to his journey?

E. "Thumbling" by the Brothers Grimm.

There was a poor peasant who sat one evening by the hearth and stirred the fire, and his wife sat at the spinning wheel. He said to her, "How sad it is that we have no children! It is so quiet here and in other houses there is so much noise." "Yes," answered the wife, "if we only had one and even if he were as small as my thumb, I would be satisfied. We would love him with our whole heart." Now it happened that the wife became sickly and after seven months a child was born. He was well formed in his body, but he was no bigger than a thumb. Then they said that it was as they had wished it to be, and they named him Thumbling because of his size. They gave him food, but the child did not become bigger. He remained as small as he was when he was born, but he looked about him and understood what he saw; he soon showed himself to be a bold and smart fellow, who would be fortunate in whatever he did.

One day the peasant was preparing to go to the forest in order to cut wood. Then he said that he wanted someone to follow him with the wagon. Thumbling cried, "O, father, I will bring the wagon. Don't worry. The wagon shall be in the woods at the time you say." The man laughed and said, "How can that be? You are much too small to lead the horse by the bridle." "That matters not," said Thumbling, "if only mother will harness the horse, I will sit in the horse's ear and tell him what way he should go." "All right," answered the father, "we will try it one time." When the hour came, the mother harnessed the horse, and when she had put Thumbling in the horse's ear, he told the horse how he should go. The wagon went as though a man were guiding it for the wagon took the right way to the forest.

It happened that when the wagon was turning a corner and Thumbling called out, "Steady, steady," two strange men came along. One said to the other, "What is this? There goes a wagon and the driver calls to the horse, but there is no driver to be seen." "That is not right," said the other. We should follow the wagon and see where it stops." The wagon, however, went deep into the forest and right to the place where the wood was being cut. When Thumbling saw his father, he called to him, "See, father, here I am with the wagon. Now help me down." The father took hold of the horse with his left hand and with his right hand lifted his little son out of the horse's ear. Then the son sat down on a piece of straw in great joy.

When the two strange men saw Thumbling, they were so astonished they did not know what to say. Then one of them took the other aside and said, "Listen, the little fellow could make our fortune if we took him into a city and charged admission to see him. "We will buy him." They went to the peasant and said, "Sell us the small man. He shall be treated well." "No," answered the father, "he is the joy of my heart, and he is worth more to me than all the money in the world." Thumbling, however, when he heard this, climbed upon his father's skirt, placed himself on his shoulder, and whispered in his ear, "Father, let me go now and I will come back again." Then the father gave him to the two men for a piece of gold.

"Where will you sit?" they asked him. "Set me on the rim of your hat," he replied, "and I will not fall off it." They did what he wished, and when he had said farewell to his father, they set out with him. They kept going until it became dark. Then Thumbling said, "Set me down for a while." The man took his hat off and set Thumbling down in a field by the road. Then Thumbling sprang up and ran here and there until he suddenly fell into a mousehole for which he had been looking. "Good evening, masters, you will have to go home without me," shouted Thumbling, and he laughed at them. They ran to where he was and pushed a stick into the mousehole, but there was no hope, for Thumbling crawled further and further back. Soon it was entirely dark and they had to go home with empty pockets and full of anger.

When Thumbling noticed that they were gone, he crawled out of the hole. "It is dangerous," said he, "to walk in the field when it is dark. One might even break his neck and his legs." Then he climbed into an empty snail's shell. "Praise God," said he, "I can spend the night safely in here." Not long afterwards, when he was near sleep, he heard two men going past. One of them said to the other, "How are we going to be able to steal the parson's gold and silver?" I know how you can do that," shouted Thumbling. "What was that?" said one of the shocked thieves, "I heard someone speak." They stood still and listened. Then Thumbling spoke again, "Take me with you and I will help you." "Where are you, then?" asked the thieves. "Look on the ground and notice where my voice comes from," answered Thumbling. They finally found him and lifted him up. "You little man, how will you help us?" asked the thieves. "Let's get going," answered Thumbling, "I will crawl between the iron bars into the parson's chamber and reach out through the bars whatever you want." "Good enough," said the thieves, "we will see what you can do."

When they came to the parson's house, Thumbling crawled into the chamber and cried out as loudly as he could, "What do you want?" The thieves were frightened and said, "Speak softly! Someone might wake up!" But Thumbling acted as if he did not understand and cried out again, "What do you want? Do you want everything that is here?" The cook, who slept in the room, heard this; she sat up in bed and listened. The thieves, however, had run back a little way because they were afraid. Finally they again got up their courage and thought that the little fellow teased them. They came back and whispered to him, "Now hurry up and give us something." At that, Thumbling once again cried out as loud as he could, "I will give you everything; reach your hands in here." The maid, who was listening, heard this quite clearly, sprant out of bed, and hurried outside. The thieves ran away and ran as though wild hunters chased after them. The maid, however, because she was able to find nothing, lit a candle. When she came back, Thumbling escaped without being seen and hid himself in the barn. The maid, after she had searched through all the corners and found nothing, went back to bed because she believed she had dreamed with her eyes and ears open.

Thumbling hid himself in the hay and found a place in which to sleep. He wanted to sleep there until it was day and then go home to his parents, but he had to experience more things, for there is much trouble and tribulation in this world. The maid got up when day came and went out to feed the cattle. First she went in the barn where she took an armful of hay--that very bit in which Thumbling lay asleep. He was so sound asleep that he did not know what was going on. He did not wake up until he was in the mouth of a cow, which had eaten him together with the hay. "O, God," cried he, "How did I get in this mill?" But soon he noticed where he was. He was careful not to get between the teeth and be crushed, but he soon slid down into the cow's stomach. "In this room there are no winds," said he, "and no sun shines down here. I did not bring a light." But things kept getting worse. As the cow ate more hay, he felt his room growing smaller. Finally he grew very frightened and cried out as loud as he could, "Bring me no more hay, bring me no more hay!"

The maid was at the moment milking the cow, and when she heard these words with no one to be seen and knew that it was the same voice that she had heard in the night, she was so frightened that she fell off her stool and spilled the milk. She ran with great haste to her master and cried, "O God, Herr Parson, the cow has been speaking." "You are crazy," answered the parson, but he himself went into the stable to see what was going on. Hardly had he put his foot in the stable when Thumbling cried out again, "Bring me no more hay, bring me no more hay!" Then the parson himself was terrified. He thought that an evil spirit had gotten into the cow and ordered it killed. The cow was killed. Thumbling was about to be freed, but just then there happened another unfortunate accident. A hungry wolf ran past and snatched that piece of the cow in which Thumbling was. Thumbling, however, did not lose his courage. "Perhaps," he thought to himself, "the wolf will talk to me." So he cried out from inside the wolf, "Oh, Mr. Wolf, I know where there is a great feast for you." "Where is it to be found?" asked the wolf. Thumbling then told the wolf that if he would crawl through a gutter, he would find a house where there would be as much cake, bacon, and sausage as he could eat. Thumbling was describing his father's house exactly.

The wolf did not wait to be told a second time. In the night, he crept into the house, and in the larder, he devoured as much as he desired. When he had had enough, he wanted to go out again, but he had become so big that he was unable to go out the same door that he had come in. Then Thumbling, who had thought of this, began to make a mighty noise inside the wolf's body, crying and screaming as much as he could. "Will you be quiet?" said the wolf. "You will wake the people." "What," replied Thumbling, "you have eaten enough. Now it is my turn to make merry." He began anew to cry with all the power he could muster. At this, his father and mother finally woke up. They ran to the room and looked in through the holes in the wall. When they saw that a wolf was in it, the man took up his axe and his wife, a scythe. "Stay outside," said the man, when the wife entered the room. "If I give him a blow and it does not kill him, you will have to hit him and cut off his head." Thumbling heard the voice of his father and cried, "Dear father, I am here; I am in the wolf's body." The father was filled with joy and said, "God be praised! Our son has been found." He ordered his wife to take the scythe away so that Thumbling would not be hurt. He raised his axe and hit the wolf on the head with such a blow that the wolf fell down dead.

Then they found a knife and cut open the body of the wolf and took out Thumbling. "Oh!", said the father, "what sorrow we have had!" Yes father," said Thumbling, "I have gone about very much in the world. Praise God! I breathe fresh air again." "Where have you been while you were gone?" asked the father. "Once I was in a mousehole," said Thumbling, "another time I was inside a cow, and still another time inside a wolf. Now I will stay with you." "Yes," his parents said, "We will not sell you again for all the world's riches." Then they embraced and kissed their beloved Thumbling. They gave him food and drink and had new clothes made, for his old ones were worn out from all his adventures.

Study Questions:

1. Why does Thumbling undertake his journey?
2. Thumbling, like Odysseus and the Prodigal Son, gets into several predicaments. Who is responsible for them?
3. Why does the author make Thumbling so small?
4. What talents allow him to escape from these unpleasant situations? Compare Thumbling's escapes to Odysseus' escape from Polyphemus.
5. The suitors that Odysseus kills represent barbarism and sloth. What does the wolf that Thumbling's father kills represent?
6. Thumbling's adventures are similar to those of the Prodigal Son? Point out the similarities. Does Thumbling learn anything?
7. There are four distinct episodes in this story. What is the significance of each?

F. "The Three Languages" by the Brothers Grimm

In Switzerland, there once lived a Count who had only one son. The youth was stupid and was able to learn nothing. So the father said to him, "Listen, my son, I am not able to pound anything into your head, even though I have tried as hard as I can. You must go away from here. I will put you in the charge of a famous master who will attempt to teach you something." The youth was sent into a foreign city and remained there with his master for a whole year. After a year had passed, he returned home. His father asked him, "Now, my son, what have you learned?" The son said, "Father, I have learned what the hounds say when they bark." "God help us," shouted the father, "is that all that you have learned? I will send you to another city where you will have another master." The youth was sent away and remained with this master for a year. When he came back, the father asked, "My son, what have you learned?" He answered, "Father, I have learned what the birds say." Then, the father flew into a rage and said, "O you hopeless man, have you spent all this precious time and learned nothing? Are you not ashamed to come before my eyes? I will send you to a third master, but if you learn nothing this time, I will no longer be your father." The son remained with the third master a whole year, and when he again came home, his father asked, "My son, what have you learned?" The son said, "Dear Father, I have learned during the past year what the frogs say when they croak." Then the father flew into a very great rage, jumped up, called his people together, and said, "This man is no longer my son: I have thrown him out of my house. Take him into the forest and kill him." The servants did as they were ordered, but when they should have killed him, they had pity on him and let him go. Instead they cut out the eyes and tongue of a deer so that they could present them to the father as a sign that they had killed the youth.

The youth wandered away and came to a town where he asked for a night's lodging. The lord of the town said, "If you will spend the night beneath the old tower, come in, but I warn you, it is extremely dangerous for the tower is full of wild dogs which bark and howl continually. At a certain hour, they must have a man handed over to them whom they eat up." Now the entire region was head over heels in grief and sorrow because of the dogs and because there was no one to prevent the dog's ravages. The youth, however, was without fear and said, "Allow me to go to the barking hounds and give me something that I can throw to them; they shall do nothing to me." Because he wished it that way, they gave him something for the wild animals to eat and lead him to the tower. When he entered it, the hounds did not growl at him, but were friendly and crowded around him with wagging tails. They ate what he had brought for them and harmed him not a bit. On the next morning, to everyone's surprise, he came back sound and uninjured and said to the lord of the town, "The dogs have revealed to me in their language why they bring harm upon the houses and land. They are enchanted and guard a great treasure which lies under the tower. They cannot be quiet until it is raised. How this is to be done I have likewise understood from their speech." Then they all rejoiced at what they had heard and the lord of the town said that he wanted to take him as his son, if he accomplished the raising of the treasure. He went again to the tower and because he knew what he had to do, he completed his task and brought back with him a chest full of gold. The howling of the hounds was never heard again after that night. The hounds disappeared and the land was freed of the plague.

After a time, it came to the youth's head that he wanted to go to Rome. On the way, he came to a swamp in which frogs sat and croaked. He listened and when he heard what they said, he became thoughtful and sad. Finally he came to Rome where the Pope had just died. Among the cardinals, there was great doubt about whom should be named the successor. They decided at last that one would be elected pope who God designated by a sign. And at the very instant that this was decided, the youth walked into the church. Suddenly two snowwhite doves flew down and sat on his shoulder. The cardinals recognized that it was sign from God and asked him if he would become Pope. He was undecided and did not know if he was worthy of this, but the doves said to him that he was. He was anointed and consecrated, and thereby was fulfilled what he had heard the frogs say on the way and what had made him so perplexed, that he should become the holy Pope. Then he had to sing a mass of which he did not know a word, but the two doves sat on his shoulder and whispered in his ear what he was to say.

Study Questions:

1. Like "Thumbling", "Three Languages" falls into distinct episodes. What is the significance of each?

2. What class of society is represented in each of the episodes?

3. What does the author lead us to see about each of these classes?

4. How does the author use the journey to exhibit the virtues and limitations of each class?

5. Why does the youth undertake his journey? How is his journey similar to that of the prodigal son?

6. When the Count tells the servants to kill the youth, they only pretend to and bring back the eyes and tongue of a fawn. Is this similar to any incident in the story about Joseph?

7. Joseph like this youth also goes on a journey. Point out the similarities of their journeys.

G. Discussion Questions:

1. Discuss the various heroes about whom you have read. Center your discussion on the qualities which they share and which distinguish them from one another. You might want to begin by comparing and contrasting each of the heroes with Odysseus and Sir Gawain.

2. Each of the heroes about whom you have read undertakes a journey, but each of the journeys represents a different kind of experience and therefore has a different significance. Discuss each of the journeys in order to show how each of the journeys is more than an adventure story and what kind of experience each of them represents. It might be helpful to begin with a study of how each hero is related to his journey.

3. The journey novel hero is usually unlike Odysseus, but much like the other heroes you have encountered in this unit. Using these other heroes, characterize the hero which you will expect to find in the journey novel.

4. One of the characteristics of the journey novel is that its plot or story falls into distinct episodes. After you have studied "Thumbling" and "The Three Languages," show how these episodes are related to one another.

III. Lazarillo de Tormes

Lazarillo de Tormes is probably the first journey novel ever written. It pretends to be the autobiography of a young Spanish boy. As he makes his way through Spanish society in order to find his living Lazaro, the hero, encounters many people who represent various classes and professions. As you read this novel, therefore, try to determine what faults in society are being exposed. You will also find it helpful to keep in mind those short selections which you have read and discussed. As you read this novel, keep in mind two basic questions:

Why does the author create a hero like Lazaro, and why does he send the hero on a journey?

A. Study Questions:

You will probably find it most helpful to read each chapter as quickly as possible and then reread the chapters more slowly in order to find the answers to the study questions.

Foreword:

1. Why is Lazarillo going to write down the story of his life?

Chapter 1.

1. Why is Lazaro's father arrested? Lazaro says that his father "suffered persecution for righteousness' sake." He alludes to Jesus' statement in Matt. 5: 10: "Blessed are they which are persecuted for righteousness' sake, for theirs is the kingdom of heaven." What is the author's attitude toward his father's "bleeding the sacks"? The bleeding of sacks refers to a practice of millers, whereby they kept some of the flour that they made from other people's wheat; it amounts to stealing.
2. Why is Lazaro's mother punished?
3. What does Lazaro learn from the incident in which the blind man knocks Lazaro's head against the stone wall?
4. The blind man tells Lazaro that "silver and gold have I none; but I can teach you much of the ways of the world." The author here alludes to the words of the Apostle Peter. When Peter sees a lame man, he says, "Silver and gold have I none, but such as I have I give to you." Peter then heals the lame man and the man becomes a Christian. What hint about the blind man's character do these words give?
5. Describe how the blind man makes his living. What does this description teach us about the man's character?
6. How does Lazaro manage to stay alive?
7. When Lazaro describes how he led his master on the worst paths on purpose, he says that he "was glad to lose one eye for the sake of plucking out two from him who had none." Explain this statement. It might be helpful to know that the Hebrew people described justice as an "eye for an eye, a tooth for a tooth." On the basis of Lazaro's statement, describe his concept of justice. Who taught Lazaro this kind of justice?
8. How does Lazaro get free of the blind man? What previous incident does this parallel?

Chapter II

1. Explain Lazaro's statement that he "fell out of the frying pan into the fire."

2. What is Lazaro's reaction to the priest's statement, "Take this, eat, celebrate, for the world is yours. You live a better life than the Pope." What does the priest mean by this statement? The priest alludes to the words used in the distribution of the elements at the Sacrament of Holy Communion. The words come from I Corinthians 11: 24 where the Apostle Paul quotes Jesus: "Take, eat; this is my body which was broken for you; do this in rememebrance of me." What is the priest's attitude toward the sacrament of Holy Communion? What does this attitude teach us about his character?

3. Supply evidence of Lazaro's changing attitude toward the blind man. Why does his attitude change?

4. How does the priest account for his miserliness and his starving of Lazaro?

5. Why does Lazaro pray to the Lord "not that His will be done, but to carry the patient off from this world"? Lazaro alludes to one petition of the Lord's Prayer that says, "Thy kingdom come, thy will be done on earth as it is in heaven." What attitude does Lazaro display here? Who is responsible for his having this attitude?

6. Why does Lazaro not try to escape from the priest?

7. Why does Lazaro describe the tinker as "an angel sent by the hand of God in that guise"?

8. When they opened the chest, Lazaro says that he "saw the face of God in the form of loaves of bread." What does he mean? Remember that the people of Lazaro's time said that they believed that the bread used in the sacrament of Holy Communion became God during the ritual. Explain how bread has become Lazaro's god. Who is responsible for this attitude?

9. Why does Lazaro refer to the food chest as his "breadly paradise"? The priest, from the author's point of view, should teach Lazaro that "man shall not live by bread alone, but by every word that proceeds from the mouth of God." How does the priest fail to perform his duty?

10. Lazaro prays that Saint John will strike the priest blind. How is this prayer related to a previous incident?

11. Why does Lazaro say, "May God send you nine plagues"? Recall that God sent seven plagues upon the Egyptians when Pharaoh refused to free the Israelites. How does this parallel explain how Lazaro conceives of his relationship to the priest? Remember that throughout

the Old Testament the Egyptians are considered the enemies of God.

12. Lazaro says about the bread in the chest that he "began to adore it without venturing to receive it." Explain what Lazaro's attitude is toward the bread.

13. Lazaro says that "God who succors the afflicted . . . brought to my mind a pallative and God so willed it that even in this matter things went well with me." Does Lazaro really believe that Gods performed these acts? How do you know?

14. Why does Lazaro compare himself to Jonah who spent three days in the belly of a whale?

Chapter III:

1. What does Lazaro mean when he says that "charity had taken wings and ascended to heaven"? Where should charity be? How is this a comment on the society in which Lazaro lives?

2. How does Lazaro deceive himself about his new master's wealth?

3. Describe the way in which the squire deceives Lazaro about his financial situation. What is Lazaro's reaction to the squire's statement that temperance is a virtue?

4. The squire says that "with the new day, God will show his bounty." Does the squire believe this or is he only mouthing a pious commonplace?

5. Describe the appearance that the squire presents to the public. Considering his poverty, how would you characterize the squire? Why does he not sell his fine clothes so that he can buy food?

6. What does Lazaro mean when he says: "Oh, Lord, how many of that kind must thou have scattered about the world, who suffer for the sake of their faded honor what they would not suffer for Thee"? What ideal is implied in this statement?

7. What does Lazaro mean when he says that he begged "with God before my eyes and His name on my tongue"?

8. Provide examples of Lazaro's charity toward his master. Why does he not engage in roguish pranks against the squire as he does against the blind man and the priest?

9. Why does the squire continually ascribe his difficulties to the house in which he lives? Does the squire deceive himself?

10. When Lazaro hears the wife of the dead man say, "My lord and husband where are they taking you? To that sad and cheerless abode, to that dark and gloomy abode, to the abode where none eat or drink," he

thinks she is referring to his master's house. What abode is she referring to? What does Lazaro's reaction to her statements indicate about his feeling concerning His master's house?

11. The squire left his home in Old Castile because he would not remove his hat to a neighboring knight. Why did he refuse to do so? What does his refusal to do so indicate about his character?

12. Explain the squire's statement that Lazaro doesn't understand: "These matters of honor, which today represent the sole treasure of well-born men." Show how his concept of honor led him to leave the comfort of his home and become a kind of beggar. Does the squire understand honor? If he does explain Lazaro's statement that "for that reason He gives so little thought of keeping you, for you will not let anyone ask it of Him."

13. Explain how the squire's description of what he would do if he were a privy counsellor to an important man criticizes the men in high offices of the time when Lazaro lived.

14. How does the squire protect his honor when the woman comes to collect the rent?

Chapter IV:

1. Describe the character of the friar.

2. Why does Lazaro leave him? Lazaro says there were "other reasons". What might they be?

Chapter V

1. Why is Lazaro's next master called a "pardoner"? It might be helpful to find out what "indulgences" and a "papal bull" are.

2. Why is the pardoner so careful about with whom he converses in Latin? What does his care on this point indicate about his character?

3. Lazaro refers to clergymen "that are ordained by paying money rather than by studying for holy order". How does the author use this statement to comment on some of the clergy? Why would someone pay money rather than study in order to become a priest? Who is responsible for this practice?

4. Explain the significance of the baliff's working with the pardoner. Is this incident believable and convincing? If not, why does the author include it?

5. The pardoner claims that his indulgence restored the baliff to his right reason and that he had delivered the baliff from the devil. This incident parallels a miracle of Jesus' by which He cures a man who had the "spirit of an unclean devil":

> And in the synagogue there was a man, which had a spirit of an unclean devil, and cried out with a loud voice saying, "Let us alone; what have we to do with thee, thou Jesus of Nazareth? Art thou come to destroy us? I know thee who thou art; the Holy One of God." And Jesus rebuked him saying, "Hold thy peace, and come out of him." And when the devil had thrown him in the midst, he came out of him, and hurt him not. And they were all amazed, and spoke among themselves saying, " What a word is this! for with authority and power he commandeth the unclean spirits, and they come out."

Compare and contrast these two incidents. Show how the pardoner deceives the people. Is the author satirizing the people who believe the pardoner or the pardoner and clergymen like him? Or is he satirizing both?

Chapter VI:

1. Lazaro now works for a chaplain. A chaplain is the bishop's spiritual adviser. Should a Chaplain engage in money-making enterprises? If he should not, then why does the author include this scene?

Chapter VII:

1. Why does Lazaro leave the service of the constable?
2. How does Lazaro's next occupation fulfill the blind beggar's prophecy that "if anyone in this world is to be blessed with wine, it will be you"?
3. Lazaro's works for the government. Summarize his duties. Why is it profitable to allow Lazaro to handle the sale of wine or anything that one wants sold? Is Lazaro an honest salesman?
4. Lazaro would like us to believe that he has changed. Supply evidence that he really has not.

B. Discussion Questions:

1. The following parable of Jesus is the source for Lazaro's name:

> There was a certain rich man, which was clothed in purple and fine linen, and fared sumptuously every day. And there was a certain beggar named Lazarus, which was laid at his gate, full of sores, and desiring to be fed with the crumbs which fell from the rich man's table; moreover the dogs came and licked his sores. And it came to pass, that the beggar died, and was carried by the angels into Abraham's bosom. The rich

> man also died, and was buried; in hell he lifts up his eyes, being in torments, and seeth Abraham afar off and Lazarus in his bosom. And he cried and said, "Father Abraham, have mercy on me, and send Lazarus, that he may dip the tip of his finger in water, and cool my tongue; for I am tormented in this flame." But Abraham said,"Son, remember that thou in thy lifetime receivedst thy good things, and likewise Lazarus evil things; but now he is comforted, and thou art tormented. And beside all this, between us and you there is a great gulf fixed so that they which would pass from hence to you cannot; neither can they pass to us, that would come from thence." Then he said, "I pray thee therefore, father, that thou wouldest send him to my father's house; for I have five brethren; he may testify unto them, lest they also come into this place of torment." Abraham saith unto him, "They have Moses and the prophets; let them hear them." And he said, "Nay, father Abraham. But if one went unto them from the dead, they will repent." And he said unto him, "If they hear not Moses and the prophets, neither will they be persuaded, though one rose from the dead."

The name Lazarus means "the Lord has helped." Explain how this name is appropriate to the character of Lazaro. The rich man's name in the parable is said to be Dives, which means "rich man". Who represents Dives in the story about Lazaro? If the author has this parable in mind when he wrote the story of Lazaro's life, what does he think will happen to Lazaro? What will happen to his masters and the uncharitable people he encounters?

2. Does Lazaro change in the story? If he does, what does he learn? Who is responsible for his learning?

3. Lazaro is only eight years old when the novel begins. Why does the author employ such a young character?

4. Does Lazaro become a criminal? If he does not, explain why he should not be called one. If he does, why does he?

5. Explain what social class each of the masters represents. Then show how the author uses Lazaro's acquaintance with them to expose the faults of those classes.

6. Lazaro continually talks about God and how God helps him. Lazaro like others in his society seems to believe what Jesus says they should.

> "And he said unto his disciples,
> Therefore I say unto you, take no thought for your life, what ye shall eat; neither for the body, what ye shall put on. The life is more than meat, and the body is more than rainment. Consider the ravens:

> for they neither sow nor reap; which neither have storehouse nor barn; and God feedeth them. How much more are ye better than the fowls? And which of you with taking thought can add to his stature one cubit? If ye then be not able to do that thing which is least, why take ye thought for the rest? Consider the lilies how they grow: They toil not, they spin not; and yet I say unto you, that Solomon in all his glory was not arrayed like one of these. If then God so clothe the grass, which is today in the field, and tomorrow is cast into the oven; how much more will he clothe you, O ye of little faith? And seek not ye what ye shall eat, or what ye shall drink, neither be ye of doubtful mind. For all these things do the nations of the world seek after: and your Father knoweth that ye have need of these things."

Lazaro, however, is very much concerned with getting enough bread to stay alive. Does Lazaro really believe that God will provide for him? If he doesn't why doesn't he? Who is responsible for his failure to believe in God's goodness?

7. Lazaro constantly engages in pranks. How are his pranks different from those of the blind beggar and the pardoner? Whose are the most immoral?

8. The story of Lazaro's life falls into distinct episodes which seem to be unrelated to each other. Show what relates them to one another.

9. Not only is the plot a series of dispointed episodes, but also Lazaro is not very heroic. His pranks may be interesting and humerous, but his character is not the center of the author's attention. What is the author's purpose in this novel? Once you have discovered the author's purpose show how the episodes and the hero relate to that purpose.

10. Are the author and Lazaro the same persons? Find passages that indicate that they are not. What does the author know that Lazaro doesn't?

IV Don Quixote

Don Quixote calls himself a knight. A knight according to authors of Cervantes' time, is one who takes the knight's vow and tries to fulfill his duties; he also customarily rides upon a horse. Without the vow, without striving to fulfill his duties, and without owning a horse, a knight is no knight. The knight never rides an ass or a mule; these animals are reserved for less courageous men. The knight rides on a horse because the horse is said to be strong, full of energy, and bold. Moreover, horses according to many writers often display loyalty and good faith to their masters even in the thick of battle. Therefore, the knight upon a horse is able to do more in a battle than several foot soldiers are able to do.

Don Quixote is the story of a knight who, like Sir Gawain, seeks adventures, but Don Quixote is stupid and extremely funny. Like Lazarillo de Tormes, Don Quixote is a journey novel, but unlike it, Quixote is more complicated and at the same time immensely rewarding. Cervantes combines elements of the picaresque novel, of which Lazarillo is an example, with elements of the epic and romance. Don Quixote has a hero who is more like Lazaro than like Odysseus or Aeneas. But Don Quixote is like an upside-down epic hero, especially an upside-down Aeneas, because both of their stories involve the two themes common to many epics, namely, love and war.

A. Study Questions:

1. Describe Don Quixote's physical appearance, his habits, and his household. What kind of man was he? To what social class does he belong?

2. What causes Don Quixote to lose his wits?

3. After what does Don Quixote propose to order his life? Specifically what would be his duties? Reread the selections about the oath that the knight takes and his duties. Is there anything wrong with Quixote's desire to "win everlasting honour and renown"?

4. Don Quixote feels that he must have a lady for whom he can perform his feats of arms. If you reread the selection about the duties of the knight, you will discover that Don Quixote makes a mistake at this point. For whom instead of a lady should he undertake his adventures?

5. Aldonza Lorenzo is a "good-looking country lass"; yet Don Quixote gives her a name fit for a princess or lady of quality. What does this re-naming of Aldonza suggest about his sanity?

Chapter II:

1. Why is Don Quixote disturbed when he remembers that he has not been dubbed a knight or has not taken the knight's oath?

2. Describe the style of Don Quixote's speech to himself as he leaves La Mancha. Why does he call the sun Apollo and dawn Aurora?

3. Reread the introductory remarks about this novel and then explain why Don Quixote deliberated for four days as to what he would name his steed and why he begs the recorder of his feats not to neglect Rozinante.

4. Why do the women at the inn find Don Quixote so humorous? Pay particular attention to the style of Don Quitote's speech.

Chapter III:

I. The innkeeper tells Don Quixote that he was a knight in his youth. Supply evidence that the innkeeper was something less than an ideal knight.

2. The innkeeper says that the "chief point of the knighting ceremony consisted in the accolade (or the embrace) and the tap on the shoulders." The author says that Don Quixote believed this. Explain how Don Quixote has misunderstood the significance of the knighting ceremony.

Chapter IV-V:

1. Don Quixote, like every good knight, has devoted himself to seeing that justice prevails in his kingdom. What does the incident of the farmer beating Andrew and Don Quixote's consequent intervention reveal about Don Quixote's sense of justice and his effectiveness as a minister of justice?

2. After he has rescued Andrew, Don Quixote "was full pleased with himself." What motivated Don Quixote? Is it his desire to seek justice and the common good or does he seek after his own glory and renown? What should be the case?

3. Why does Don Quixote attack the traders? Are his reasons sound?

4. When Don Quixote's neighbor discovers Don Quixote lying upon the ground, Don Quixote engages in long ornate speeches in imitation of knights about whom he had read. Cervantes says that "it must have been the devil himself who supplied his memory with such speeches." What does this statement indicate about the author's attitude toward books about chivalry?

5. Why does the housekeeper assign the books of chivalry to the Devil and Barabbas? Who is Barabbas? She says that those books "have ruined the finest mind in all La Mancha." Are we to trust her judgment of Don Quixote's qualities prior to the influence of the books about chivalry?

Chapter VI:

1. Why is the burning of the books called a "high and mighty inquistion"? What is an inquisition? The niece said in the preceding chapter that the books deserve to be "burnt as heretics" and calls them "excommunicated volumes." Perhaps these descriptions of the books suggest why the book burning is called an inquisition.

2. What is the significance of this incident? Are the curate, barber, the niece, and the housekeeper "against" the ideals of chivalry? If not why do they condemn these books?

3. Explain the niece's observation that "many who go for wool come home shorn". Why does she object to Don Quixote's roaming in search of adventure? Reread the materials about the knight, especially those on the knight's allegiance.

4. What are Sancho's motivations for wanting to be a squire? Do they conform to the chivalric ideal?

5. What attitude is implicit in Don Quixote's advice to Sancho that although God will do what suits Him best, "do not humble yourself so far as to be satisfied with anything less than the title of lord-Lieutenant"?

Chapter VII:

1. The adventure with the windmills is extremely humorous. What makes it humorous? How does Don Quixote account for the windmills being windmills? What does his belief in magic indicate about his character?

2. Sancho says that Don Quixote has "windmills in his brains". What does he mean? Describe Sancho's attitude towards Don Quixote's act. Who is right, Don Quixote or Sancho?

3. Don Quixote thinks that Freston changed the giants into windmills to deprive him of glory, but Don Quixote is convinced that his "doughty sword" will prevail over his acts. Earlier in this chapter Don Quixote has characterized his war as "righteous" and has said that he will remove "so foul a brood from off the face of the earth" that God will bless his service. Is Don Quixote deceiving himself? Are the windmills really windmills? If they are not, may Freston really exist?

4. Compare and contrast Sancho and Don Quixote. What things are important to each?

5. When Don Quixote sees the black coach and two friars, what wrong does he seek to punish? Sancho warns him not to try to attack the monks because the devil may lead him astray. Does Sancho's attitude reflect that of the author?

6. The monks whom Don Quixote attacks are monks of the order of Saint Benedict. Describe their apparel. These monks are supposed to have contempt for the follies of the world and to confine themselves to the cloister. What is wrong with their apparel? They are not to wander about in the world because there they encounter dangerous incitements to vanity. Explain then the significance of Don Quixote's attacking them.

7. When Don Quixote discovers that his helmet has been broken by the Biscayan, he swears "by the Creator of all things and by all that is written in the four holy gospels" to seek revenge against the Biscayan. What motivates him to make such an oath? How does Sancho react to this oath?

Chapter VIII:

1. Summarize and explain Don Quixote's speech about the Golden and Iron Age. What criticisms of society are implicit in this speech? What is Don Quixote's conception of knighthood? Must you now reassess at least partially earlier judgments about Don Quixote? Or is he simply giving lip service to an ideal which he does not actually hold?

2. The author says that the moral to be learned from Don Quixote's encounter with the Yanguesans is that "we may learn how unmercifully pack-staves can batter and bruise when they are wielded by wrathful master." Is the author serious? If not, why does he say this? What should the moral be?

3. Explain the logic by which Don Quixote argues that Sancho will have to fight all men who are knights. Is this a departure from the knight's duties? Is Don Quixote practical at least from his point of view? What about Sancho's reply? With whom does the author want the reader to agree? What is Don Quixote's attitude toward the lower classes?

4. Explain the significance of Don Quixote's having to ride on Sancho's ass. What is the meaning of Don Quixote's comparing himself to "good old Silenus"?

5. Why is Sancho described as groaning thirty times, sighing sixty times, and cursing one hundred and twenty times?

Chapter IX:

1. Why does Sancho lie about how he and Don Quixote were injured?

2. Explain Sancho's characterization of the knight-errant. Is he right?

3. How do you account for Sancho's continual hope for a kingdom?

4. Don Quixote says, "Would to high heaven that Love had not enthralled me and subjected me to his laws, and to the eyes of the beautiful, ungrateful Dulcinea, whose name I whisper to myself else would the eyes of this beauteous damsel here bereave me of my freedom." Who is the god of love that has subjected Don Quixote to his laws? What is the significance of Don Quixote's statement?

5. When Don Quixote says that fortune never wearies of "persecuting the virtuous," he refers to himself. Is he virtuous? Is Don Quixote a pawn in the hands of fortune or has he voluntarily committed himself to it?

6. What is the significance of Don Quixote's inability to obey the officer's command to assist the cause of justice?

Chapter X:

1. How does Don Quixote account for the troubles he and Sancho have encountered at the inn? Does the author expect us to believe him?

2. In his speech to the innkeeper, Don Quixote promises to repay the innkeeper by protecting him or avenging his enemies. What is the innkeeper's response? Is the innkeeper such a crass materialist that he prefers money to justice?

3. Explain the logic by which Don Quixote argues that he does not have to pay his bill. How is the reader to react to this argument? Does Don Quixote turn the chivarlric ideal upside down in order to get out of an unpleasant situation?

4. Comment on the justice of Sancho's treatment at the hands of the needlemakers. Why does the author have this happen to Sancho rather than to Don Quixote?

5. Explain the author's comment that the blanketeers were "the kind of people who would not have cared two farthings for Don Quixote even had he been one of the knights-errant of the Round Table." What attitude toward the blanketeers is implicit in this statement?

Chapters XI-XII:

1. Comment on Sancho's desire to return to his village and to cease hunting for adventures and on Don Quixote's reply that there is no pleasure equal to winning a battle and triumphing over one's enemy. Has Don Quixote ever won a battle or triumphed? Why has Sancho become disillusioned about knighthood?

2. Reread the author's comments on Don Quixote's description of the imagined armies. What is the author's attitude toward books of chivalry?

3. Explain why Don Quixote thinks he should attack the imagined army. What is Sancho's reaction?

4. Don Quixote again explains his misfortune by referring to an enchanter. How would you explain his misfortune? Is Don Quixote completely mad? If he is, explain why he does not let Sancho follow the herd of sheep to see if they assume the shapes of giants and enemies?

5. Comment on our hero's speech in which he says "for God, who provides for all, will not desert us, especially being engaged, as we are, in His service." Is Don Quixote really engaged "in His service"? If he believes what he says here, why does he continually discourse on fortune?

6. One of the duties of the knight is to reverence the priesthood. How does Don Quixote fail to fulfill that duty in the incident with the corpse and the mourners?

7. How is the title "Knight of the Rueful Figure" appropriate to Don Quixote?

8. How does Sancho's statement that "it is not right to tempt God by undertaking such a monstrous exploit, out of which you cannot escape except by miracles" apply to Don Quixote? Is Don Quixote as courageous as he thinks he is or is he rash?

9. Don Quixote attributes to God his desire to undertake this adventure. Does Don Quixote really believe this or does he use it as an excuse because he thinks Sancho will believe him?

Chapters XIII-XIV:

1. Describe Don Quixote as a minister of justice in the incident concerning the freeing of the prisoners. Is he being a good knight? Is Don Quixote restoring the Golden Age and destroying the Iron Age?

2. Explain how Sancho's pride in his "smattering of good government" is destroyed when Gines de Pasamonte steals his ass.

3. Describe the reactions of Don Quixote and Sancho to the portmanteau that they find. What virtues or vices does each exhibit?

4. Summarize the goatherd's description of the fugitive in the mountains. Are there any similarities between this description and Don Quixote?

5. Summarize Cardenios' story. Why doesn't the author allow him to finish it at this point?

Chapter XV:

1. Don Quixote says that Amadis of Gaul was one of the most perfect of all the knights-errant he says further that Amadis "especially displayed his prudence, worth, courage, patience, constancy and love when he . . . retired to do penance. . . after Lady Oriana had disdained his love." Does Don Quixote understand the nature of the virtues he talks about and the duties of the knight? If he does, explain how the knight can practice these virtues by withdrawing from society? Penance is a religious term that means the confession of sin and purposing to amend one's life. Amadis does penance, not to God, but to his Lady. What does Don Quixote's intention to imitate Amadis show about his understanding of religion?

2. Explain Don Quixote's statement that "a knight-errant who goes mad for a good reason deserves no thanks or gratitude; the whole point consists in going mad without cause . . . . Mad I am and mad I shall remain until you return again. . . ." Is this statement consistent with the character of Don Quixote?

3. Describe Don Quixote antics as he does penance. Are they convincing?

4. Why is Sancho surprised when he learns that Dulinea del Toboso is really Aldonza Lorenzo? Why does he allow Don Quixote to think that she is a princess?

Chapter XVI:

1. Compare Sancho's version of Don Quixote's letter with the original one. Why is it so humorous?

2. Why does the curate tell Sancho that he talks "like a wise man" and that he will "act like a good Christian"? Has Sancho's association with Don Quixote affected his mind?

3. Summarize the way in which the barber and curate plan to rescue Don Quixote from his madness. Why do they go to such lengths to rescue him?

4. Account for Cardenio's madness. Cardenio compares himself to Lot--"I rode out of the city like another Lot, not daring to turn back and look at it again." The story of Lot can be found in Genesis 19. Why does Cardenio say that he did not dare turn back and look at it again? What judgment upon the city is implicit in his statement?

Chapter XVII:

1. Don Quixote says, "I am happier in the company of these crags than in the society of faithless man, for nobody on earth can advise me in my difficulties, or redress my wrongs." Why has he become a misanthrope? Why does he not trust society? Has he allowed his grief over his love affair to keep him from fulfilling duties that belong to him as a citizen? What judgment against society is implicit in these words? Against Don Quixote?

2. Describe the character of Don Fernando. How are we supposed to react to him? What class of men does he represent?

3. When the curate tells Sancho that Dorthea is a princess and wishes Don Quixote to rid her country of a giant, the curate is amazed at Sancho's simplicity and his likeness to his master. Has Sancho changed since the beginning of the novel? Supply specific incidents to support your answer.

4. What is Sancho's response to Don Quixote's granting Dorthea's pretended wish? Is there any indication that Sancho would not make a good governor?

5. What trait does Don Quixote display when he believes that the curate miraculously replaces the barber's beard? Why does he continue to believe in magic?

Chapter XVIII:

1. Don Quixote says he is a "sworn enemy of flattery." Find evidence in this chapter and preceding ones that shows he is not and that he continually flatters himself.

2. The curate tells Don Quixote that the barber's beard is false. Yet Don Quixote says nothing. What does this indicate about Don's character?

3. Examine the curate's comments on Don Quixote's freeing the prisoner's. What assumptions does he make about the duty of the knight?

4. What is wrong with Don Quixote's reply to the curate's comments? How do they differ in their concept of knighthood? With whom are we to agree?

5. Dorthea and all the company except Sancho make fun of Don Quixote although they pretend to be serious. Find other examples of the same kind of thing in previous chapters. Are we to feel sorry for Don Quixote? If not, why not?

6. Dorthea and the curate continually flatter Don Quixote. Does he object now as he did earlier? Support your answer with details.

7. What is Sancho's reaction to Don Quixote's refusal to marry Dorthea? What trait of character does he display?

8. Find evidence in this chapter that Don Quixote is not always mad. To what does the curate attribute his madness? What judgment is the author making on books about chivalry? Is he condemning chivalry too?

Chapters XIX-XX:

1. Describe the characters of Sancho and Don Quixote as they are revealed in the conversation about Sancho's talking to Dulcinea. Who has the better imagination?

2. Why does Sancho persist in lying to Don Quixote? Is there any indication that Don Quixote knows he is lying?

3. Summarize the incident in which the boy Andrew reappears. How does Andrew's story expose Don Quixote's misconception of justice and of knighthood?

4. Why do the landlord, his wife and his daughter and Maritoines like to read books of Chivalry? The author says in other places in Don Quixote and in his other works that a novel should both entertain and teach. The entertainment is not as important as the teaching, for the novel is to lead to the salvation of the soul. Is the author, then, criticizing the landlord's and his family's understanding of books of chivalry? How are they different from

Don Quixote? Is there any indication that the landlord might become another Don Quixote?

Chapter XXI:

1. Describe how Don Fernando and Dorthea, Cardineo and Luscinda are reunited. Why are they happily reunited when Don Quixote is never united with Lady Dulcinea? Why does this incident take place in the inn? How will the barber and curate have to change their plans in order to get Don Quixote home?

Chapter XXII:

1. What are the consequences of the preceding incident for Sancho? How does he react? How does Don Quixote react?

2. Summarize Don Quixote's speech at the supper-table. Are we supposed to believe him when he says that feats of arms are more exalted than the writing of books about justice? Recall that in the first chapter Cervantes tells that Don Quixote had often wanted to write romances but took to arms because of other plans and purposes of greater moment. Also it might be helpful to know that Cervantes himself loved the military life and only turned to writing after he had lost the use of his left hand because of a war injury.

3. According to Don Quixote, what is the purpose of knighthood? Why is this speech so humorous in the mouth of Don Quixote? Describe the language? How does it differ from the language of the other characters? Is it appropriate to the situation?

4. How does his audience react to his speech? How does this aid us in evaluating Don Quixote's speech?

Chapter XXIII:

1. In this chapter Don Quixote praises Dulcenia as he often does. Who should he be praising? What does his praise of Dulcenia indicate about his understanding of knighthood?

2. What does Cervantes reveal about Don Quixote when the girls leave him hanging by his arms all night? Examine Don Quixote's reaction to this trick.

3. It seems that Don Quixote is going to establish peace in the court yard and thereby become a good knight. What prevents his doing so? What is wrong with his statement the knight's law "is their sword, their charters their courage, their statutes their own will"? Why is this speech ironical? What should be the case?

4. Why is Don Quixote not arrested? What judgment of society is implicit in this act?

Chapter XXIV:

1. Why is Don Quixote brought home in a cage? How does he account for this embarassing situation? How is this an appropriate end to Don Quixote's adventure?

2. Don Quixote is treated like an animal. Is the author satirizing the society which treats him in this way?

3. Provide evidence that Sancho has become completely mad. Pay particular attention to his speech about Don Quixote.

Part II

I.

1. Summarize Don Quixote's plan for defeating the Moors. What is his sole purpose in life? Has Don Quixote learned anything?

2. Explain Sancho's remarks about having been deluded and led rambling over hill and dale. Has he learned anything?

3. How is Don Quixote's speech about his being the head and Sancho one of his members a parody of the traditional Christian notion that Christ is a head of the church and the church is his body? Is Don Quixote's explanation that he suffers with Sancho in spirit, if not in body, convincing? Does Don Quixote consider himself a Christ?

4. What is Don Quixote's opinion of himself? What do the people of the village think of him? How does he explain their opinion?

5. Why are the comparisons between Don Quixote, Julius Caesar, Alexander the Great, and Hercules so humorous?

6. Why is it ironic that a Moor should have written the story about Don Quixote?

7. Don Quixote suddenly finds himself famous. Does he understand why people enjoy the first part of his story? Is his fame what he thinks it is?

8. What does Sancho say his purpose is as Don Quixote's squire?

II.

1. What is Sancho's wife's attitude toward his being a squire and hoping to be a governor of an island?

2. Provide evidence that Sancho has become pompous and proud. Pay particular attention to the speech beginning "This enough if God understand. . . ." Compare this speech with Sancho's speeches in Part I, VII.

3. What attitude toward society does Teresa display when she and Sancho discuss the marriage of their daughter? Why does the author call this conversation irrelevant?

4. What is the difference between a courtier and a knight-errant? Which does Don Quixote consider more valuable? Why?

5. The niece says that Don Quixote should be a preacher. Who said this before? Why does the niece think he should be one?

6. Why is it significant that Don Quixote was born under the influence of the planet Mars? What qualities of character does he have because of this fact?

7. Why does Don Quixote undertake the toils and dangers of knighthood?

8. Why does the niece say that Don Quixote could build a house as easily as a cage? What incident is she referring to?

9. Why doesn't Don Quixote give fixed wages to his squire?

10. How does Samson incite Don Quixote to resume his journeys? Does he play on Quixote's vanity?

III.

1. Why does Don Quixote talk about envy? Why does he say it is the root of countless evils and the cankerworm of the virtues?

2. When Sancho says "naked, I was born, naked I am, I neither lose or win," he compares himself to Job. Read the first chapter of Job and explain why Sancho thinks of himself as a Job.

3. How does Sancho trick Don Quixote into believing he has found Dulcenia? What does this incident reveal about their characters? How is it related to their former episodes?

4. Explain the humor in Sancho's speech about how Don Quixote "rights wrongs, gives food to them that are thirsty and drink to them that are hungry." Compare his statement to Jesus' statement in Matthew 25: 35: "For I was hungry, and ye gave me meat: I was thirsty, and ye gave me drink: I was a stranger and ye took me in." What comment does the author make about Don Quixote in this statement?

5. Don Quixote says, "Truly was I born to be an example of misfortune and a target at which the arrows of adversity are aimed." Compare his statement to David's statements about arrows in Psalm 38: 2 "For thine arrows stick fast in me and thy hand presseth me sore." For David the arrows are from God and goad him to become better. How does Don Quixote view his arrows?

6. Sancho says that "sadness was made for men and not for beasts, but if men let themselves give way too much to it, they turn into beasts." Explain this statement and show how it is applicable to Don Quixote.

7. Describe the cart of death. Why is it compared to the boat of Charon? Why is Cupid in the cart of Death?

IV:

1. Explain Don Quixote's observations about drama and life. How is this a defense of the way he acts? Are all men, in a sense, like Don Quixote?

2. Summarize the conversation between Sancho and the Knight of the Wood's squire. Pay particular attention to Sancho's speech about the possibility of Don Quixote becoming an ecclesiastical knight. What does this speech reveal about Sancho?

3. The squire of the Knight of the Woods says if the blind lead the blind, both are in danger of falling into the ditch. Jesus makes this same statement about the Pharisees. What judgment of Don Quixote and Sancho is implicit in this statement?

4. Summarize the speeches of the two knights. Why do they decide to fight? Is it a good reason? Is Don Quixote righting a wrong and administering justice? If not, what motivates him?

5. Describe the battle between the knights and the squires. Why does the author use such fancy language to describe the dawn? Why is it so humorous? Why did Samson disguise himself as a knight?

6. What is the significance of Cecial's and Samson's discussion about madness? How does it apply to Don Quixote?

V-VI.

1. Describe Don Quixote's adventure with the lions. He claims to display courage. Does he?

2. Summarize the events at the wedding feast. What is the meaning of the dance around the Castle of Modesty?

3. Explain Sancho's speech about death. How does it fit into this scene? Is it humorous even if it is about death?

4. Why does Basilio pretend to kill himself? Reread the priests comments. What is wrong with Basilio? What is wrong with Don Quixote's remarks?

5. Summarize Don Quixote's remarks on marriage. How do you judge them? Pay particular attention to the statement that "the good woman does not win a good name by being good, but by appearing so."

6. Describe what he saw in the cave. What does Don Quixote learn from his adventure?

VII:

1. Describe the lad whom Don Quixote and his companions encounter. Why does Don Quixote praise him? Are we to take his praise seriously? Pay particular attention to Sancho's observation that Don Quixote did not believe the inn was a castle.

2. Summarize the episode about the ape. Why does Don Quixote suspect that Master Peter has been associated with the devil? Explain his speech about the foreknowledge of God and the devil.

3. Summarize the action at the puppet show. Recall Don Quixote's speech about plays in Chapter X. How do you account for his attacking the puppets? What mistake has he made? How does he excuse himself?

4. This incident reveals much of the cause of Don Quixote's madness. Remember that Don Quixote unlike Cervantes became a soldier only after much reading. Provide examples from preceding chapters that show Don Quixote knows nothing of real soldiers and battles. but has only read about them.

5. Who is Master Peter? Why does he wish to have nothing to do with Don Quixote?

VIII:

1. Summarize the episode at the Castle. How do the Duke and Duchess know about Don Quixote? How is Don Quixote's falling off his horse an indication of the kind of adventures he will have?

2. Provide evidence that the Duke and Duchess mock Don Quixote. What do they think of him and Sancho?

3. What is the meaning of Sancho's story about the gentlemen and the labourer? What does it imply about Sancho's conception of himself and of Don Quixote?

4. What is the significance of the ecclesiastic's remarks to the Duke and to Don Quixote? What are the implications of his statement? Who does he say is responsible for Don Quixote's madness?

5. Why do Don Quixote and the Duke compare the ecclesiastic to a woman? What is the author's attitude toward the ecclesiastic? Is he satarizing him? Is he satirizing Don Quixote?

6. Is there any indication that Sancho has gone completely mad?

7. Why is the incident about the washing of Don Quixote's beard so humorous? What does it reveal about his knowledge of courtly

manners? What should he have done with the water? Why is Sancho so upset about the washing of his beard?

8. Is Don Quixote's description of Sancho accurate?

IX.

1. Is Sancho's description of Don Quixote accurate?

2. How does Sancho react to the Duchess' suggestion that it is he who is mad? Is his explanation satisfactory?

3. Describe the way in which the disenchantment of Dulcinea is to take place. How does it reveal Sancho's character?

X:

1. Describe the letter Sancho writes to his wife. Does it sound like a letter written by a good and wise governor?

2. Is Don Quixote's advice to Sancho good? What virtue is implicit in his advice? Is Don Quixote's comment about Sancho's proverbs correct?

XI:

1. How are we to respond to Sancho's judgments?

2. Why is Sancho compared to Solomon? See I Kings 3: 36-46.

3. How does Sancho's justice differ from Don Quixote's in Part I?

4. Is Sancho's criticism of the physician justifiable? Who is being satirized here?

5. Why does Sancho propose to close down the gambling halls?

XII-XIII:

1. What is the significance of the bellrand cats incident? What are the consequences for Don Quixote?

2. Do the various reactions of Sancho's family and friends to his being governor reveal their characters? What sort of characters are Teresa and Sanchia?

3. Why does Sancho give up his governorship? What has he learned?

XIV:

1. Why does Don Quixote object to the book that has been written about him?

2. Summarize the episode with Rogue. Describe the Rogue as a knight.

3. Why does Samson Carrasco disguise himself as the Knight of the White Moon? Is the author's device to get Don Quixote back to his home convincing?

XV:

1. Is Don Quixcte correct when he says "I, for my part, have been the maker of mine (i.e. my fortune), but because I did not act with all the prudence necessary, my presumptions have brought me shame?" What has he learned from his adventures?

2. Is there any evidence that Don Quixote has come to his senses and left off his madness?

3. Describe the home coming of the heroes. Why does Don purpose to become a shepherd?

XVI:

1. What is Don Quixote's final judgment on chivalry books?

2. Is there evidence that Sancho has not completely recovered his senses?

3. What does Don Quixote think of his adventures? How does his judgment help us to know how to interpret the rest of the novel?

4. How is the last line of Samson's epitaph, "To live a fool and die a sage,"a summary statement of this novel?

B. Discussion questions on Don Quixote:

1. Don Quixote is always concerned about his armor. In the first chapter the author describes in detail how the hero obtains a suit of armor. What does Don Quixote's armor represent? Perhaps it will be helpful to know that the significance of the knight's armor was understood in the light of this passage from St. Paul:

> Wherefore take unto you the whole armour of God, that ye may be able to withstand in the evil day, and having done all, to stand. Stand therefore, having your loins girt about with truth, and having on the breastplate of righteousness; and your feet shod with the preparation of the gospel of peace; above all, taking the shield of faith, wherewith ye shall be able to quench all the fiery darts of the wicked. And take the helmet of salvation, and the sword of the Spirit, which is the word of God.

Is Don Quixote's armor the "full armor of God"? How do you know? How is the later incident in which Don Quixote steals the barber's basin related to this conception of the knight's armor? What does the fact that Don Quixote's armor belonged to his great-grandfather and that there is rust on his armor tell the reader about Don Quixote?

2. Compare Lazaro and Don Quixote as journey-novel heroes. Why do the two authors create such different heroes?

3. Don Quixote seems to be victimized by society just as Thumbling is; try to determine if he really is victimized. Why does he get into these situations? Is the author satirizing Don Quixote, the apparent victimizers, or both at the same time?

4. Determine why the author writes the first chapter in which he describes Don Quixote. How is it related to the rest of the book? What is the significance of Don Quixote's misconception of knighthood? He devotes himself to Dulcinea; to whom should he devote himself?

5. Characterize Don Quixote's attitude toward society. What wrongs does he see? How does he try to right those wrongs? Is he successful?

6. What causes Don Quixote to go mad? What is Cervantes' attitude toward novels of chivalry? Is his attitude toward chivalry the same as his attitude toward the novels? What does he think of people who fail to make a distinction between literature or fiction and real life?

7. Discuss the episode in which Don Quixote "rescues" Andrew. How is this attempt at dispensing justice an ironic moment of Don Quixote's wrong-headedness?

8. What is the significance of Don Quixote's journey? How does the author use it as a satiric device?

9. Try to determine Cervantes attitude toward chivalry. Is he against chivalry or against the perversion of it?

10. Why does Don Quixote explain his misfortunes by referring to enchanters? Does he know that he is deluding himself? If he does, what does this indicate about him?

11. Center your attention on the incident in which Don Quixote frees the prisoners. What is his conception of justice? Is it a good kind of justice? What would happen if everyone thought like him? Why does Cervantes satirize the administration of justice?

12. Explain Sancho's role in Part I. Is he a good man? Does he become corrupted? What kind of man does he represent? What does he live for? Should he have gone with Don Quixote?

13. Explain the relationship of the stories of Cardenio and the others to the rest of the novel.

Part II

1. How does Don Quixote change in Part II? Does he still deceive himself? Is it the same kind of deception as in Part I?
2. Does Sancho change? What does he learn from governing his "island"? Why does he believe that Dulcinea is enchanted? What does this reveal about the change in his character?
3. Describe the Duke and Duchess. What is Cervantes satirizing through them? What about the ecclesiastic and the duenna?
4. What is the significance of the descent into the cave of Montesimos?
5. Is the conclusion of the novel satisfactory? What problem does Cervantes face as he tries to end the novel? If you find the ending unsatisfactory, provide a better one.
6. Try to determine what Cervantes thinks would be an ideal society.

V. Gil Blas

Gil Blas is the story of a young Spanish boy who, like the youth in "Three Languages,"is sent away from home to go to school, and like the youth, he never learns what he is supposed to learn. Instead of studying at the university and undertaking a traditional education, Gil Blas learns about the world. He is continually introduced to various kinds of men and women who teach him not grammar, logic, and rhetoric, but the way people become hypocritical, greedy, and cruel in order to get along in the world. The author creates a hero in order to show how society can corrupt even the man who attempts to remain moral and good. Below you will find reading or study questions that will help you discover why Le Sage, the author, creates a character like Gil Blas and why he sends him on a journey.

A. Study Questions:
Gil Blas to the reader

1. What is the point of the short tale that Gil Blas tells? Why is it so funny that the epitaph says "Here lies interred the soul . .?"
2. How does Gil Blas want the reader to regard the story of his life? Is his story merely to entertain his reader?

Chapter I:

1. Characterize Gil Perez in your own words. What indication is there that he never took his priesthood seriously?

2. Supply evidence that Gil Blas is a bit of a rogue even this early in the story.

3. How do you react to the advice of Gil's parents? Do you think he will heed their advice? If not, why?

Chapter II:

1. What is Gil's first encounter with the world outside his home? How is it a comment on vices in society?

2. Why is the innkeeper so courteous to Gil? What does Gil learn from this experience with the inkeeper?

3. What does the fine-appearing gentlemen teach Gil Blas? What is Gil's reaction?

Chapter III:

1. Why is the young woman compared to Lucrece?

2. Why does the author speak of Endymion and Diana and Acteon? Does he consider the young tradesman, his bride, and the muleteer worthy of comparison to these mythical characters? If not why does he so compare them?

3. Why does Gil Blas compare himself to a trapped rat?

Chapter IV:

1. Describe Leonarda. Why is her advice to Gil so terrifying?

2. When do you first discover that the men Gil encountered are bandits? Why does the author have Gil fall in with Bandits?

Chapter V:

1. Why does Rolando compare the bandits hiding place to a monastery? Is the author criticizing the monasteries?

2. Comment on Rolando's advice to Gil. Is it good advice? If so, why?

3. Why does Gil play the hypocrite? Why does he lie to the men?

4. When Gil refers to "my office as cupbearer" he alludes to Ganyemede who was the cupbearer of the Greek gods. Why is this allusion so funny?

Chapter VI-VII:

1. What is the attitude of the author toward the Dominican friar? Why does he say that riding on a mule is "contrary to the customs of

those pious fathers?"

2. How does Gil feel as he begins to rob the friar?

3. Should the friar carry money? If he should not, why does this friar?

4. What is a scapulary? Why do the bandits joke about its being appropriate to them? What criticism of the monk is implied in their joking?

5. Why does Rolando advise Gil Blas not to try robbing clerics again for a while?

Chapter VIII-IX:

1. Summarize the history of Donna Mencia. Why does the author include it?

2. Why are Gil Blas and Donna Mencia arrested? What is there to indicate that the officers of the law are corrupt? How are they worse than the bandits?

3. Why does the muleteer deny the truth of Gil's story?

Chapter XII:

1. Why is Gil Blas not happy at being freed from prison?

2. Explain why Gil Blas has "nothing to say against the laws" of his country, but says that he wishes "their officers would take after them." Why does the author have Gil say this? What evidence is there that the law officers are thoroughly dishonest?

Chapter XIII:

1. How does Donna's second husband treat her? Does the history of Donna show how women were victimized by society?

Chapter XIV:

1. How is Gil Blas victimized by the broker? Do you believe Gil Blas when he says that the broker felt sorry for him?

2. Why does Gil compare himself to a peacock? What does a peacock symbolize? Perhaps it would help you to recall the common phrase "as proud as a peacock." What does this comparison tell us about Gil Blas?

3. What is the landlord's advice to Gil Blas? What criticism of noblemen is implied in this speech?

Chapter XV:

1. Is there any indication that Ambrose did not go to church as he claimed?

2. Why does Gil call the landlord's candles "cursed"?

3. How does the lady know Gil's name? Why did the landlord suggest in the previous chapter that he go to Madrid and supply himself with a servant?

4. Why does Camilla exchange rings with Gil Blas?

5. What class of people do Don Raphael and Camilla represent? Why does the author include this incident?

Chapter XVI:

1. Describe Gil Blas's reaction to his misfortune. What does it reveal about his character?

2. Describe Farico's view of life. Why does he think the way he does?

3. Why does Signor Manual Ordonnez grow richer the more he does for the poor? Is he a man of profound piety? What is his position?

4. Why does the man who had been a friar know about the good and bad qualities of masters? Remember that the friars, if they are priests, can hear confessions of people; these confessions are, however, to be kept confidential, and are not to be used in any way by the friar except to instruct the one who confesses his sin. How has the friar betrayed the trust of those who have confessed to him?

Book II.

Chapter I:

1. Why does Jacintha take such good care of her master? Is she devoted to him or to herself? How has she deceived the priest?

2. Why does the author describe in detail the food that the licentiate eats? Why is it inappropriate to a licentiate or a priest? Why is he called a "saint of the saucepan"?

Chapter II:

1. Why is Doctor Sangrado called "the Hippocrates of Valladolid"? Why is he referred to as the "wan executioner of the sisters three"? Who are the "sisters three"?

2. Is there any evidence that Sangrado is a quack?

3. The canon is dying of gout, a disease which is caused by overeating and too much wine. What comment is the author making on the character of the priest? What would be a more appropriate disease for the priest?

4. What is the notary's attitude toward Doctor Sangrado?

5. Why is the surgeon called "the medical executioner"? How does Dr. Sangrado account for the death of the canon?

6. Why is Gil Blas disappointed with his inheritance? What is so humorous about the gift of the books and the small number that the canon owns? What kind of books should he own?

Chapter III:

1. How had Sangrado won his reputation? How is this a comment on the medical profession?

2. How is Gil educated in the practice of medicine? Why does he say that he follows Sangrado's theory "with a magnanimous indifference about the aphorisms of Hippocrates"?

Chapter IV:

1. Summarize Gil's encounter with Doctor Cuchillo. Why does Cuchillo object to Gil's prescription? Who is right in the author's eyes?

2. What plan do Gil and Fabrico use to get back the ring? How is it a comment on the way law is usually administered?

Chapter V:

1. Is there evidence that the legally appointed officers of justice are corrupt?

2. Why does Gil Blas leave the service of Sangrado? Is there any indication that he objected to the medical profession on moral grounds?

Chapter VI:

1. Describe the man who was found dipping crusts in the water. Why is he called the "son of Thespis"? What class does he represent? What is the author's attitude toward that class?

2. Why do Gil and the barber hiss at Zapata? Why is he not angered at them? How does their hissing reveal the usual treatment of actors?

Chapter VII:

1. Why does the author refer to Tellus and Bacchus when he describes

preparations for the feast? Are the Latin and Greek mottos on the proscenium out of place?

2. Describe the barber's uncle Thomas. To what class of men does he belong? Does he put his learning to good use?

3. Why does Thomas continually refer to Greek gods and goddess and to Greek persons and places? Why does he speak in Latin at times? Are these allusions and Latin quotations appropriate to the occasion?

4. Aristotle said that tragedy teaches men because it excites in them pity and fear because they see a noble man die because of some wrong act that he did. The audience learns that immoral acts will always be punished, and because the people in the audience have experienced pity and fear, they will more likely avoid immoral acts. Thomas misunderstands Aristotle and would have all men in his plays killed whether good or bad, and therefore, his audience learns nothing, but is only terrified. How is this speech of Thomas' related to the previous incident about Zapata? Whom does the author dislike the more, playwrights or actors? Why?

5. What is the audience's response to The Amusements of Multey Bugentuf? Is the author satirical when he speaks of the "good taste of the poet"? What is his attitude toward the audience?

Book III:

Chapter I-II:

1. Describe Gil's new master. To what social class does he belong? What is the author's attitude toward men of that class?

2. What is Gil's reaction to meeting Rolando again?

3. Summarize Rolando's narrative. How does his escape exhibit the little regard that officers of the law have for justice? What is ironical about Rolando's new position as an alguazil?

4. Why does Gil refuse to go with him?

Chapter III:

1. Why does Don Bernard dismiss Gil?

2. Summarize the description of the steward. What does the author think of the class of servants known as stewards? What are the duties of a steward?

3. Characterize Don Matthias. Supply evidence that he lacks prudence and temperance.

4. What is usury? Why do people dislike money lenders according to the old man? Explain the cleverness of his speech. What is its effect on Don Matthias?

Chapter IV-V:

1. Describe Gil's companions. How does the author expect us to react to them? How do they contribute to the hero's education?

2. How does Gil explain the change in his conduct?

3. How does Gil plan to find himself a lady?

4. What does Gil discover about the supposed lady of quality? What does he learn from this entire episode?

Chapter VI:

1. Describe the letter that Don Matthias dictates. Why is it so ridiculous? What does it indicate about his character?

2. How does Don Matthias die? Is it an appropriate end to his life? What is the author's attitude towards duelling?

Chapter VII:

1. How has Gil Blas changed? Why does he at first refuse to work for Laura's mistress? Why has he changed?

2. Describe Arsenia. Why is the description of her house so funny? Why is she compared to a goddess?

Chapter VIII:

1. Who are the gentlemen of "the sock and buskin"? What does the church think of them? Why?

2. Explain the sentence beginning "He was born in the reign of Saturn's father, in the age before the golden." Why is it included here? Why does Laura say that he is "thought" to be a great actor, and not say he is one? Why does she dislike him? Are her reasons sound?

3. Describe Pedro de Maya. What class does he represent? What is the author's attitude toward this class? How do you know? (Pay particular attention to the use of exaggeration.)

Chapter IX:

1. What is ironical about Gil's statement in which he says that he

became accustomed to actors, but "Such is the force of habit"? What is his attitude toward actors?

2. How does Gil decide if a play is good or bad? What does this indicate about the hero? About the actors or players?

3. What does Gil learn about the characters of actors? What is their effect upon him?

4. Why does he begin to dislike them? Explain the statement that his "still small voice of conscience" mixed "gall in the Circean cup." What is the Circean cup? Is this metaphor appropriate?

Dook IV

Chapter I:

1. Gil describes Arsenia's mansion as one that "smelt of brimstone and fire reserved for the wicked." Read the story about Sodom and Gomorrah in Genesis 19. Pay particular attention to verse 24. How is this comparison of Arsenia's mansion to Sodom and Gomorrah appropriate?

2. How does Aurora treat Gil? How does he react? Is there any indication that he is foolish? Is he proud and vain?

Chapter II:

1. How does Aurora surprise Gil? How does he conduct himself? What does this incident reveal about his character?

2. Is there any indication that Gil's report about Don Lewis is inaccurate? Are his sources of information reliable?

Chapter III-IV:

1. What is the attitude of the author towards the two doctors? Are they devoted to healing the sick or to appearning learned? Why does the author continually point out the faults of doctors?

2. How does Aurora plan to find out about Don Lewis' character? Why does she plan to do so? What does her reason indicate about her?

3. How does Aurora frustrate Isabella's plans for marrying Don Lewis? What does this trick teach us about her character? What is the author's attitude toward her?

4. Describe how Aurora wins Don Lewis' affection. What social class do Aurora and Don Lewis represent? How does the author criticize it? Pay particular attention to the last paragraph in Chapter IV.

Chapter V:

1. Describe Don Ganazles. How is he made to appear ridiculous?

2. Describe Euphrasia. How does she exploit Don Ganazles' belief that she loves him?

3. How does Gil come to regard his new master and his situation?

4. Is Gil's tricking Euphrasia justified? If so, how?

5. Why does Gil say he thinks of himself as "the Joseph or Scipio of the servants' hall"?

6. How are Gil's good intentions frustrated? What does he learn from this incident?

Chapter VI:

1. What does Gil learn in the duel with the secretary?

2. Describe the hermit in this chapter. Is there any indication he is a fraud? How do you know?

Chapter VII-VIII:

1. Summarize Don Alphonso's story. Why is it included here? Does it do more than entertain? What is the author's attitude toward the characters in this love story? toward duelling?

2. Describe Seraphina. How does Don Alphanso respond to her? Is he foolish? What results from his devotion to her?

3. What is the author's attitude towards hermits like these two? If masquerading as a hermit was a common practice in the author's time, how is he criticizing the way religious practices are exploited for personal gain?

Book V

Chapters I-II:

1. Summarize the action in Chapter II. How is it related to previous incidents? Is the accidental meeting convincing?

2. In Chapter II, bandits steal from bandits. How is this a comment on society? Does it apply to other social classes?

Book VI:

Chapter I:

1. Why does Ambrose refer to Bacchus and Ceres? How does this reference

suit his character?

2. Explain the trick that the companions use to steal money from the tailor. How is the tailor satirized? What class does he represent?

3. How is this incident a comment on the usual way in which justice is administered in Gil Blas' society?

Chapter II:

1. Explain Ambrose and Don Rapheal's defense of their actions, particularly their statement that "thus far justice must be done to the members of our profession, that there is no bond in all civilized life less liable to be broken by personal and private interest." Does the author intend this statement to be satirically applied to all society? How do you know?

2. Why do Don Alphonso and Gil Blas leave their comrades? Are their reasons good? Support your answer by evidence from the text.

Chapter III:

1. How is Don Alphonso rewarded for his virtuous conduct in previous incidents? How has he been victimized by his parents and grandfather? Provide evidence that Don Alphonso remains virtuous in spite of his good fortune.

2. Why does Gil Blas consider himself so virtuous when he takes the money to Samuel Simon? What classes of people does he satirize when he describes his own virtue?

3. Is Gil Blas a good steward? How does he differ from the usual steward?

4. What is humorous about the author's calling Lorenza Suphora, Helen?

Book VII

Chapter I-II:

1. Describe the people in the archbishop's palace. What is the author's attitude toward them? How do they treat Gil Blas?

2. Why is Gil's comment that he embraces the bishop's legs with "almost pagan idolatry" humorous?

3. Describe the archbishop's speech about his sermons. Is he humble as he should be? Why does the bishop want Gil to warn him when he has lost his power and eloquence? Are his motives good? Why does the bishop dislike Gil's comments? What did he want Gil to say? How is this incident a satirical comment on the clergy of a particular society?

Chapter III-IV:

1. What trick does Laura use to fool her Portuguese lover? How does this trick reveal the roguishness of both Laura and Gil Blas? Where has the latter learned to adapt quickly to whatever situation he finds himself in?

2. Is there any evidence that the marquis is not a real nobleman?

Chapter V:

1. How does Gil Blas feel about his new situation? How can he continue to be so moral and virtuous after all the immorality and hypocrisy he has encountered?

2. How does Laura react to the marquis' gift? What does this incident reveal about her character and motives?

Chapter VI:

1. Why does Gil leave the marquis? Why does he have such a frightening dream? What does it indicate about his character?

Chapter VII:

1. Describe how Fabrico's "house of magnificent appearance" differs from his furniture. What hint does this give us about the kind of man he has become?

2. What does he mean when he says he is "a jack of all trades to the muses"?

Chapter VIII:

1. Explain Gil's statement: "It is very wonderful, and yet very common, how the trifling notice from the great penetrates the very soul of those who are not accustomed to it! They must have behaved like friends, before their behavior will be complained of." What is his attitude toward the great?

2. What is the ape doing in a nobleman's house? What is the significance of the ape's name? of Gil's observation that "the life of society was extinguished in his absence"?

3. Describe the "honest kitchen clerk." Does the author mean that the clerk is "honest"? If not, how do you know?

Chapter IX:

1. How does Gil feel about his new situation? Explain what he means when he says that "in the performance of more honorable services, a man gets on only step by step, and even at that pace often sticks by the way."

2. Summarize the Count's speech about his steward and kitchen clerk. What is the author's attitude toward most clerks and stewards?

3. What does Fabrico think of Gil's integrity? What is "stewardship arithmetic"? Is Gil proud when he refers to himself as an "incorrigibly honest subject"?

Chapter X:

1. What does the Count's attachment to his monkey or ape indicate about his character? Describe the circumstances after the monkey has injured himself. Show how the author is satirizing the noble class to which the count belongs.

2. How are the physician and apothecary satirized?

3. How is Gil's honesty and devotion to his master repaid? What does his treatment of Gil indicate about the noble class's attitude toward honest servants?

Book VIII

Chapters I-II:

1. Describe Gil's new position. How does he get the Duke's attention?

2. Who is Monteser? Evaluate his advice to Gil. What does it reveal of his character? What kind of behavior would you expect of such a man?

3. Explain why the duke is amazed at Gil's ability to remain virtuous. How has he managed to do so?

Chapters III-IV:

1. How has Gil changed because of his new position? What lesson does he learn?

2. Provide evidence that the Duke of Lerma is not an honest official. Does he have the common good of the people at heart?

Chapter V:

1. What is malice? Why does Gil call it "the hellish dew of court"? What does the author think of the goings-on at court?

2. Notice the discrepancy between Gil's appearance and bearing at court and his residence. How is this a comment on court life? Is there any indication that Gil is about to become corrupt?

Chapter VI:

1. Explain the satire in the statement: "At some distance, we must have looked as if the scale of Europe was to turn upon our decision; but between ourselves who partook of it, the talk was miserably trifling."

2. How does Gil adapt himself to his circumstances? Why is the accidental appearance of two magpies so humorous? What kind of person does the magpie usually stand for? What does the author signify by comparing the king's minister, the duke, to a magpie?

Chapter VII:

1. By what standards does Gil judge those who want to be his footman? How are they indicative of the change in his character?

2. What kind of corruption does Gil now indulge in? Why does he do so?

Chapter VIII:

1. What is the author's attitude toward books of chivalry?

2. Irony is saying one thing and meaning another. Explain the irony of the phrase "paid to me in consideration of my distinguished zeal for justice."

3. How does Gil's helping the practitioner display his change in character? What had been his former attitude toward quacks?

4. How are Gil's activities a comment on the corruption at court? Remember that Gil is only a kind of servant. What do his activities show about his superiors, those responsible for ruling the country? Pay particular attention to the sentence beginning "as church and state must always go together . . ."

5. Explain how the author satirizes poets and would-be writers. Pay particular attention to the statement that "my poets began talking of their poems and themselves" and to argument. Why do these poets write? If the author believes that literature is to instruct the reader, what is his attitude towards these poets?

Chapter IX:

1. How does Gil explain and describe the change he has undergone? How does the incident with Navarro illustrate this change?

2. Explain the intrigue that Gil engages in on behalf of the court. What does this incident reveal about court life?

Chapter X-XI:

1. What does the prince's sudden falling in love indicate about his character? How would you judge him as a future ruler of a country?

2. Why is Gil disturbed when he learns that Catalina is a rather common girl? What will be the consequences of the king's finding out?

Book IX

Chapters I-II:

1. Why does Gil at first turn up his nose at the prospect of marrying the daughter of a goldsmith? Why does he change his mind? What does this incident reveal about his character?

2. How is Gil's avarice punished?

Chapter III-IV:

1. Why has Gil been put in prison? Is his punishment justified?

2. What consequences of his arrest bother Gil the most? How does his concern for his wealth summarize the change in his character?

Chapter V-VI:

1. Who was responsible for Gil's downfall? Gil is being punished. Is he being punished for the right reasons? What about his corruption?

2. How does the Duke of Lerma treat Gil's plea for help. Explain how the Duke of Lerma treats Gil not as a person, but as a means to an end.

Chapter VII-VIII:

1. Why does Gil say, "And I am delighted at it . . . I asked the king for only one favor: he has granted me two"? What has his fall from power taught him?

2. What kind of life does Gil propose to live? Why does he want this kind of life?

3. How does Don Alphonso continue to manifest his charity towards Gil? How is he different from other noblemen?

Book X

Chapters I-II:

1. Summarize the conversation with Sangrado. Explain the irony in the statement: "That gentle, civilized system of evacuation which

prevailed under my auspices is subverted by a reign of anarchy and emetics, of quackery and poison."

2. Describe the conditions at Gil's house. Why does Gil feel guilty about his treatment of his parents?

3. How is Gil different now than when he had wealth and power? What cured him of his cruelty and immorality?

Chapters III-IV:

1. How does Scipio differ from Gil in his wishes for their future life? Of what class of people is Scipio's desire typical? How does the author use Scipio to show how Gil has changed?

2. What does Gil's discharge of the unnecessary servants indicate about his reformed character? When he was at court, would he have done such an act? Why not?

3. Does Gil deserve the treatment he receives from the country nobles? How do they differ from those he has encountered in the city?

Chapter V:

1. Why is Gil Blas surprised at the beauty of Antonia? What are his reasons for suddenly deciding to marry? Gabiela, in Book IX, Chapter 1, was of a higher social class than Antonia, but Gil wanted to marry Gabiela for her father's money. Antonia's father promises no money. What does this incident with Antonia reveal about the change in Gil's character?

2. Describe Antonia. Will she be a suitable wife for the reformed Gil?

Chapter VI:

1. Describe the festivities at the marriage. Who pays for them? Why do they do so?

2. How does the reconciliation of Beatrice and Scipio enhance the happiness at the celebration? What does this incident teach us about Scipio's character? Is the author satirizing the marriage problems of the lower class?

Book XI

Chapter I:

1. What loss does Gil experience? How does he react? How does Alphonso help him overcome his grief?

2. What do you expect to happen when Gil gets to Madrid and sees the prince? Will he retain his newly regained virtue?

Chapter II:

1. Explain the satire in the statement: "The nerves of favorites are shaken by every breath, their irritability excited by every trifle."

2. Why does Scipio prod Gil to try and get a position with the Count?

Chapter III:

1. Why does the author have Gil encounter Navarro again? How does Navarro repay Gil's former treatment of him?

2. How does Gil manage to obtain his new position? How does the Count account for his former treatment of Gil? Are his reasons good? What does his excuse reveal about his character?

Chapter IV:

1. Explain Gil's distrust of the Count. Is his distrust likely to be right?

2. Why does Gil explain to the reader that he "softened" certain incidents that occurred when he served the Duke of Lerma? Why does he not desire to take revenge on Don Rodrigo?

Chapter V:

1. Explain the statement: "I did not as yet yield in the least degree to the weakness of being thrust aside from the right line of my philosophy by temporal allurements." What is Gil's philosophy? Why does he say "as yet"? How does Scipio differ from Gil?

2. What is Gil's first task? How is it like his first task for the Duke of Lerma (Book VIII, 2)? What course do you expect his career to take? What does the Count's speech reveal about his character?

Chapter VI-VII:

1. What is Gil's next task? Summarize what he writes and then explain the irony of his getting an annuity of five hundred crowns.

2. Why does Gil laugh at Fabrico? Is he merciless when he does?

3. How does Fabrico recognize the change in Gil? Has Fabrico changed? What has he learned?

Chapter VIII:

1. How has the Count managed to assure himself of his position? What does it reveal about his qualities as a ruler? Is he a good one?

2. How does the Count's flattery affect Gil? What will be the consequences?

Chapter IX:

1. What position has Fabrico acquired? How is his new master ridiculed in Fabrico's speech?

2. How is the incident about the play related to the rest of this chapter? How does it display the stupidity of Fabrico's master?

Chapter X-XI:

1. How does the Count obtain his money? What is the author's attitude towards this way of making money?

2. How is Scipio's new adventure a fitting one? Is it appropriate to his character?

3. Summarize the incident concerning Don Alphonso's misfortune. How does Gil try to rectify the situation? Why does he try to aid Don Alphonso?

Book XII:

Chapter I-II:

1. What is the Inquisition? Describe the scene Gil sees in Toledo.

2. Why do Hilary and Ambrose come to an appropriate end?

3. How had Laura convinced the marquis that Gil was her brother? She here displays qualities typical of the characters in journey novels. Recall as many instances as you can in which other characters have used their wits to get out of unpleasant situations.

4. How do the minister and the public react to Laura and Estella and Lucretia?

Chapter III:

1. Explain what the minister means when he says, "Indeed, friend Philip, then I have you in my clutches: while your pleasures lead you, your business must be left to me." How does this statement criticize both the king and the minister?

2. Explain what Gil means when he says that "I was no longer a villain for the fun of it; but my compliance would confirm my footing with the minister, and him it was my duty, at all events, to please." How is Gil managing to be both virtuous and faithful to his master?

3. Why does the king's plan fail? Why is it appropriate that Laura enters a convent for the rest of her life?

Chapter IV-V:

1. Why does the minister choose Gil to educate Don Henry Philip? Why would Gil make a good tutor? What has he learned on his journey that might be useful to a youth?

2. Who are "verb-grinders"? Why are these people called "verb-grinders"?

Chapter VI-VII:

1. Describe the means by which the prime minister is toppled from his position. Why does the minister deserve this fall?

2. What is the author's attitude towards the minister's suddenly becoming religious? Does he despise him for becoming religious or for neglecting to practice religion while in power?

Chapters VIII-XI:

1. Can you account for the minister's madness? What might the spectre be that haunts him? Could it be his guilt for his past career? If it isn't, what is it?

2. Why does Gil decide to follow Scipio's advice rather than the Dominican? Would becoming a monk have been a fitting end to the adventures of Gil Blas? Why or why not?

3. Why does the author end the novel with two marriages? Is this the best ending?

B. Discussion Questions:

1. Compare Lazaro and Gil Blas as journey-novel heroes. How do they differ? Explain why the author create such heroes.

2. What is the significance of Gil's journey? Through what classes of society does he travel? How do each of the classes affect him? Which corrupts him?

3. Compare the character of Gil in the first seven books with his character in the rest of the novel. What has happened to him? Why? What does this change say about society?

4. Why does the author include the episode in which Gil and his friends steal money from the tailor? What does this episode imply about justice in this society?

5. Why is the episode about the bishop included in this novel? How does it comment on the administration of the church?

6. Describe how this novel is organized. Is the episodic construction good? If so, why? What does it enable the author to do?

7. Gil Blas is in some ways an epic. How does its hero compare with Odysseus? If Gil Blas is an epic, is it turned upside down?

8. Discuss the speech in which Gil Blas says that man is "a compound of candor breathing satire and splenetic impartiality." Does this speech summarize the entire novel? If so, why?

9. What is Le Sage's attitude toward the ruling class? How and why does he satirize it? Why is the Count driven mad?

10. Are the author and Gil Blas the same persons? If they are, how do you know? If they are not, find evidence that they are not and then explain why the author does not speak "through" his hero.

VI Pickwick Papers

The author of Pickwick Papers pretends to edit the diaries and writings a group of men known as the Pickwick Club. These papers tell about the adventures of the various members and particularly those of Mr. Pickwick, the hero. Mr. Pickwick and his friends decide to go out into the world in order to find out what it is like. They discover that the world is not like they thought it was and therefore they are shocked by what they discover and never really recover from the shock. Pickwick's journey through society reveals the vices and abuses in society. Just like the other novels in this unit, Pickwick Papers is a satire. Therefore, as you read this novel look for the faults of society and how the author reveals these faults. Keep in mind two questions: Why does Dickens create a character like Pickwick and what is the significance of his journey?

(Note: You will be asked to read only selections from this novel. These selections will provide for you the basic outline of the plot, although you will have to reconcile yourself to allowing for some apparently unexplained details.)

A. Study Questions:

Chapter II.

1. Explain what Pickwick means in his first speech which begins, "Such are the narrow views of philosophers . . ." What does he mean by the phrase "the truths which are hidden beyond"? How does this passage explain why Pickwich undertakes his journey?

2. Describe the incident in which the cab driver talks about his horse. What does this reveal about Pickwick's character? Why does he believe the cabdriver who is obviously lying?

3. What does Pickwick learn from the fight with the cabman? How is this related to "the truths which are hidden beyond"?

4. Describe the speech of the stranger in the green coat (Mr. Jingle). Read all his speeches in this chapter and then determine what kinds of words he uses, especially what parts of speech (form classes) he uses most often. What does the lack of verbs in his speech reveal about his character? Can you find any cliches in his speeches? Why does this author call one of his speeches "coherent"?

5. What does Pickwick mean when he says that he is "ruminating on the strange mutuality of human affairs"? that he is "an observer of human nature"?

6. Describe the character of the stranger. Is he to be believed? If not, why does Mr. Pickwick believe him? What kind of world is Pickwick discovering?

7. Explain the author's comment which begins, "Now general benevolence was one of the leading features of the Pickwickian theory. . ." What is general benevolence? What do these comments tell the reader about Pickwick and his friends?

8. Describe the people at the ball. What classes of society are represented here? Does the author satirize them? How?

9. Why does Mr. Winkle decide to fight the duel with Mr. Slammer? Describe the events leading up to this decision. What does the reader learn about the character of Mr. Winkle? of the stranger?

Chapter IV:

1. The author describes the scene as "one of the utmost grandeur and importance." Is there anything to indicate that he believes it is not? What is the significance of saying that "the soft light of intelligence burnt rather feebly in the eyes of the warriors"? What is the author's attitude toward the army?

2. What does the incident concerning the soldiers reveal about Pickwick's character? What does he learn, if anything?

3. To what class of society do the Wardles belong? What are they most concerned about? How is the meal they eat related to anything? How does it help the Pickwickians forget about the world to which they have been introduced?

4. How would you describe Mr. Tupman? Why is he called a "quiz"? Look this word up in the dictionary.

Chapter V:

1. Describe the scene which Mr. Pickwick beholds early in the morning and his reaction to it. How does his reaction differ from that of the man he encounters? Explain why the man proposes that drowning one's self would bring "happiness and peace" and why Mr. Pickwick reacts as he does.

2. What does the incident with the unruly horses teach the Pickwickians about the class represented by the keepers of the horses?

3. Describe the red-headed man and his wife. What class of society do they represent? Why do they refuse to keep the horse? Do they think the horse is stolen?

Chapter VII:

1. Compare the scene that Pickwick sees as he looks out the window of the country house with the scenes that he saw at the beginning of Chapter II and at the beginning of Chapter V. How do they differ? How do Mr. Pickwick's reactions to each of the scenes differ?

2. Describe Pickwick's reaction to the ragged boys. How does the author use this incident to comment on a social and economic problem?

3. Characterize Mr. Winkle as a sportsman. Is there any evidence in this chapter and other chapters that Dickens is satirizing would-be sportsmen? (It might be helpful to know that the original idea for the novel was to portray the comic actions of a group of sportsmen.)

4. Characterize Mr. Tupman. What kind of persons is Dickens satirizing through him? What faults of these persons does he point out?

5. Describe Muggleton. It represents the average country town in England during Dicken's time. What does Dickens think of these towns? What faults does he point out? Explain the statement that "Muggleton is an ancient and loyal borough, mingling a zealous advocacy of Christian principles with a devoted attachment to commercial rights."

6. What does Mr. Jingle's story about his prowess as a cricket player tell the reader about his character? Is the reader to believe him?

7. Explain the author's comments which begin: "Enthusiastic as we are in the noble cause to which we have devoted ourselves. . ." What is the author's attitude toward the speech he records? toward after-dinner speeches in general? toward the Pickwickians?

Chapter VIII-IX:

1. Summarize the love scene between Mr. Tupman and Miss Wardle. How is the reader supposed to react to this scene? (Note the language that Mr. Tupman uses; it is full of cliches about love and beauty and Miss Wardle plays the traditional role of a woman in a love scene - she is first coy and pretends indifference, if not abhorrence, towards Mr. Tupman's advances and, then reveals her true feelings.)

2. How does Mr. Jingle continue to disrupt Tupman and Miss Wardle's love affair? Why does he do so? Why does the author call him an "insinuating gentleman"? Does he really tell the spinster aunt

anything bad about Tupman? Why does the aunt believe Tupman is an evil character?

3. Explain why in the midst of the confusion at the beginning of Chapter IX, Mr. Pickwick has a "placid and philosophical expression." What does this reveal about Mr. Pickwick? Does he remain calm because he is an observer of human nature?

4. Describe the confusion. Would real people react this way to a similar situation. Why does the author have his characters act as they do?

5. The author says that "nothing in the whole adventure, not even the upset, had disturbed the calm and equable current of Mr. Pickwick's temper." What does this tell us about Pickwick? What upsets him in the following passage? Why?

Chapter X:

1. Describe Sam. What class of people does he represent?

2. Summarize the story Sam tells about his father. What does it reveal about Sam's attitude toward life?

3. Why is Mr. Jingle in such a hurry to marry Miss Wardle?

4. What does Sam mean when he calls the thin gentleman "one o' the adwice gratis order"?

5. Amicus curiae means "friend of the court" or one who volunteers to aid in the defense or prosecution of a case; ad captandum is abbreviated form of ad captandum vulgus and is used to refer to emotional arguments that please the crowd. Both of these phrases are used by lawyers. What does the use of these phrases and the argument with Pickwick reveal about the speaker's character?

6. Describe the speaker referred to above. Why is he said to be "of Gray's Inn"? How are we supposed to react to him?

7. Why is Mr. Pickwick so angry? Why does Mr. Pickwick restrain himself? How would angry actions interfere with his observing human nature?

Chapter XII:

1. How does Pickwick's proposal of marriage differ form the love scene in Chapter VIII? Why does Mr. Pickwick consider Mrs. Bardell as a future wife?

2. How does Pickwick explain his "awkward situation"? Why does he lie?

Chapter XIII:

1. Describe the people of Eatansville. What is the author's attitude toward them? What is the significance of the statement: "There were Blue shops and Buff shops; Blue inns and Buff inns; there was a Blue aisle and a Buff aisle in the very church itself"?

2. How does the author satirize political affairs in Eatansville? At the beginning of the chapter, the narrator says he is not certain that Eatansville exists. Whether or not it did, what does Eatanville represent? Do the political affairs there reflect those on the national as well as the local level? What is the author's attitude toward the way those affairs are conducted? Be sure to distinguish Mr. Pickwick's attitude from that of the author.

3. What are some of the corrupt practices that the politicians engage in? Why does the author include descriptions of them?

4. Describe Mr. Potts. Evaluate him as a newspaperman. Does he use the newspaper in order to provide the readers with unbiased reports of the news? Does he write editorials that have as their purpose not the promotion of parties, but of the principles of democratic society?

Chapter XX:

(Before reading this chapter, read the letter in Chapter XVIII signed by Dodson and Fogg)

1. What does the absence of sunlight or light of any kind in the law office suggest about the kind of men that work there and the kind of business transacted there? What does light usually stand for? How is this suggestion strengthened by the description of the contents of the office?

2. Summarize the story about Ramsey. What does this story tell the reader about the clerks and the lawyers? Examine closely the justification for cheating Ramsey: " . . .it's a Christian act to do it . . . for with his large family and small income, he'll be all the better for a good lesson against getting in debt."

3. Describe the physical appearance of Mr. Fogg. Why is he said to look like "an essential part of the dark at which he was writing, and to have as much thought or sentiment"?

4. Why do Dodson and Fogg try to provoke Pickwick to fight with them? It might be helpful to explain Mr. Weller's speech about "battledores and shuttle cocks," and why "its rather expensive work to be carried on here."

5. Summarize the conversation between Sam Weller and his father. What kind of education has Sam had? Is it a good one? For what? Does this education account for his wisdom about getting along in the world?

Chapter XXVI:

1. Describe Mrs. Sanders and Mrs. Cluppins. What kind of women are they? What is the author's attitude toward this kind of women?

2. Pickwick is accused of having broken his promise to marry Mrs. Bardell. Is there any evidence that Mrs. Bardell still wishes to be Pickwick's wife? If so, why does she? Explain why she says, "His money always always as good as the bank: always," and why Mrs. Cluppins says that he is a gentleman with so much money that he would not notice the expense of a wife.

3. Explain Sam's description of Dodson and Foggs. How do they get their business? Does he really mean they are "kind and gen'rous people"?

Chapter XXVIII:

1. How is Christmas described at the beginning of the chapter? How do the festivities at Dingley Dell conform to this description?

2. How does Sam Weller treat the fat boy? Since this is about the last time the fat boy appears, perhaps you should try and determine why he appears in the novel. What does he live for? How is he like other characters in the book? Does he represent a particular vice? What is it? Is he at all like Pickwick, who is also fat? How is he different? Explain why Sam Weller tells the tale about the man with the pigtail.

3. Describe the wedding festivities. How are the poor relations satirized? Why is the wedding ceremony given such little space? Which is more important for the people at the wedding, the fact that two people are being married or the celebration? What does this indicate about their attitude toward marriage?

4. This is the last time that Pickwick visits Dingley Dell. How are the adventures at Dingley Dell different from the other adventures of Mr. Pickwick? What does Dingley Dell represent?

Chapter XXXIV:

1. Describe the lawyers who sit in the barristers seats. What vices do they exhibit?

2. How does Mr. Pickwick react to the proceedings? Why is he surprised that people are not concerned about his trial and its outcome?

3. Describe Judge Starleigh. How is he satirized? Is he interested in justice? What does his treatment of the chemist reveal about his attitudes toward society?

4. How does Sergeant Buzfuz arrange his speech so that he can persuade the jury without any facts? How does he appeal to their emotions?

5. Characterize the witnesses. How do the examiners manage to get them to say what he wants to hear? Are the examiners after truth?

6. Describe Samuel Weller as a witness. How does he frustrate Sergeant Buzfuz? Why does he do so?

7. How does Pickwick react to the jury's verdict? to Fogg and Dodson? Why does he refuse to pay the damages?

8. Up until the legal proceeding Mr. Pickwick has assumed that everybody will treat him kindly as he treats others. What has he learned from this trial?

Chapter XLI:

1. (When this chapter opens Mr. Pickwick has been condemned to debtor's prison for refusing to pay the damages assessed by the court.) Describe the prison. What is Pickwick's reaction to it?

2. Why does Sam say that "poppies" would not produce sleep as easily as the bed he sees? What are "poppies"?

3. Describe the activities of the prisoners. What classes of people does he see? Explain Sam's speech which begins "Ah, that's just the very thing, sir, they don't mind it." What does "unekal" mean? (Consult your dictionary; look up the word "unethical"). What does Sam think is wrong with condemning people to prison because they cannot pay their debts? How is Sam's story about the little dirty-faced man in the brown coat related to this speech?

4. Why does Mr. Pickwick feel low-spirited and uncomfortable even though there are many people around him?

5. One man is called "an admirable specimen of a class of gentry which can't be seen in full perfection but in such places." What does this description mean? What does the author's reference to the legislature have to do with anything? What is the author's attitude toward this kind of man? toward the legislature? toward prisons?

Chapter XLII:

1. Why does Smangle offer to send out Mr. Pickwick's laundry with his own? Why is he so impressed with Mr. Pickwick's protmanteau?

2. Describe the butcher and Neddy Simpson with whom Mr. Pickwick is

to room (or to chum, from which "chummage" comes). Describe their room. What kind of men are there? How does their treatment of Mr. Pickwick reveal their character?

3. Explain the speech of the man from whom Mr. Pickwick rents the room. It begins "Friends, if I lay dead at the bottom of the deepest mine . . ." Why does he say he is dead? How has society treated him? What is Mr. Rakers' response to this speech? Is it "deeply-sympathizing"?

4. Describe the "poor side" of the debtors prison. How do these prisoners manage to live? Why does the author call the law that "the sturdy felon shall be fed and clothed, and that the penniless debtor shall be left to die of starvation and nakedness". . a "just and wholesome law"? What is the author's attitude toward this law?

5. How and why has Mr. Jingle changed? How is this an appropriate end to his adventures? Explain this statement about the man with the riding whip: "He never rode a match on the swiftest animal in his costly stude with half the speed at which he had torn along the course that ended in fleet." What kind of man is this? How does Mr. Pickwick react to these men? What does this indicate about his character?

Chapter XLIII:

1. Describe the Insolvent Court. What kind of people are in charge? What kind of people come there? What is the author's attitdue toward it? How do you know? Why does the author refer to it as a temple dedicated to "the Genius of Seediness"?

2. Describe Samuel Pell. What does his physical appearance tell the reader about his character? Is he a good, honest attorney? How does he make his living?

3. Why does Samuel borrow money from his father? Why does he want to be sentenced to prison? What does Mr. Weller mean when he says, "Why they'll eat him up alive, Sammy"? What do they think of the governor, or Mr. Pickwick? Why do they feel they must protect him? What does this reveal about their characters?

Chapter XLIV:

1. Summarize Sam's story about the man of principle. How is this applicable to Mr. Pickwick? What does Sam suggest Mr. Pickwick do?

2. Describe the cobbler. Why has he been imprisoned? How is his story a comment on the legal system in England? What is the author satirizing?

3. Explain the significance of Pickwick's question : "Has this man been slowly murdered by the law for six months?" What does the author's comment mean when he says, "But he had grown so like death in life, that they knew not when he died"? Who is responsible for this man's death?

Chapter XLVI:

1. Why are the ladies said to be "vixens"? How do the ladies conduct themselves? What does the reader learn about Mrs. Cluppins and Mrs. Raddle from this description? How do they treat Mr. Raddle? What vices is the author exposing for the reader?

2. Note: Hampstead is a fashionable place where would-be socialites go, even though they cannot afford to go and have no business there. Why are the ladies upset when Mr. Raddle orders tea for seven? What does it reveal about their characters?

3. Why are the ladies always fainting? Are they really as shocked as they appear to be? What causes Mrs. Raddle to faint? Mrs. Bardell?

4. Mrs. Bardell is arrested because when Mr. Pickwick refused to pay the damages she did not have enough money to pay the charges assessed by her lawyers for prosecuting her case; because she had no money to pay the charges, which would be a certain percentage of the damages she was awarded. Therefore, they got her to sign a cognovit, which amounts to a confession that she cannot pay the charges, does not wish to stand trial, and, therefore, in effect, commits herself to prison. How have the attorneys tricked Mrs. Bardell? How is the arrest an appropriate consequence for the "degree of pride and importance" that she felt when she learned that her attorneys wanted her?

5. Why does the author say that Mrs. Bardell, at the prison, "fainted in real downright earnest"?

Chapter XLVII:

1. What does Mr. Lowten mean when he says that Job Trotter has "the key of the street"? Mr. Lowten intends to put the business off until tomorrow. Why does he want to do so? What do he and Perker think of Dodson and Fogg's having Mrs. Bardell arrested? What kind of men are Lowten and Perker?

2. Summarize Mr. Perkins long speech to Pickwick that begins "Not quite." Explain what the speaker means; pay particular attention to what he says about the trial of Mr. Pickwick and about Pickwick's obstinancy.

3. Describe the scene in which Mr. Winkle introduces his new wife to Pickwick. Why does this scene take place at this time?

How do Pickwick and Sam respond to the news? How does this incident help Pickwick resolve to pay the costs and get himself out of prison? What does Anabella request him to do? What happens when Mr. Pickwick is leaving the prison? How does he feel as he leaves? Why?

B. Discussion Questions:

1. Dickens is famous for finding names for his characters, the sounds of which often are appropriate to the character. Select the names of several of the characters and show how the sound of each name is appropriate to the bearer of that name. Here are a few names with which to begin: Potts, Smangle, Fogg, Serjeant Buzfuz, Justice Stareleigh, Mr. Skimpin, Wardle.

2. Who is the hero of Pickwick Papers? Describe his function in the novel: Why does the author create such a hero? Does the hero change? If he does, what has he learned that causes him to change? The trial scene is the turning point in the novel: What does this teach Mr. Pickwick? How does it contribute to the change in his character?

3. Pickwick Papers contains much social satire. What does the author satirize? How does he manage his satire? (It might be helpful to begin with the question, why does the author send Pickwick on several journeys?)

4. Several episodes take place at Dingley Dell. What kind or part of society does it represent? What kind of people live there? How is it different from the other kinds of society that Mr. Pickwick encounters?

5. Describe the members of the Pickwick Club. What kind of man does each represent? How does the author satirize each of them?

6. Several of the chapters begins with the description of an early morning scene and Mr. Pickwick's reaction to it. What is the significance of these scenes? What do they teach us about Mr. Pickwick's character? How is each one related to the rest of the action in the chapter?

7. One of the most important things that the reader of journey novels has to keep in mind is that the author or narrator of the story and the hero are not the same person. Find passages in which this distinction is clear. (Pay particular attention to comments of the author in the chapters before the trial.) How do the attitudes of the author and Pickwick differ? If you cannot find such passages to explain the differences in attitudes, explain how and why Mr. Pickwick is made to appear so stupid in the first chapters. Does the author wish the reader to think that he is as stupid as Mr. Pickwick? How do you know?

8. If you have read Don Quixote you will find that Sam Weller is like Sancho in some ways. How are they alike? Whether or not you have read Don Quixote describe Sam's relationship to Pickwick. What function does he serve in the novel? What does Sam teach Mr. Pickwick? Who is usually right about things, Sam or Mr. Pickwick?

9. How is Pickwick typical of the journey novel-hero? Why does the author create a character like Pickwick? Does the author satirize him as well as society?

10. Why does the author make the story so that Pickwick goes to prison? What satiric purpose lies behind the description of the prisoners and prison life?

11. Describe Sam Weller. What kind of man does he represent? How is he like Lazaro? Is he totally evil or totally good?

12. Characterize Mr. Jingle. How does his speech reveal his character? his tall tales? his frustrating Mr. Tupman's love affair with the spinster aunt? How does he differ from Sam Weller?

13. What are the "truths which are hidden beyond" that Pickwick talks about? Are they different than what he expects? Do they support his theory of "general benevolence"?

14. Are Pickwick and the author the same persons? Is the society Dickens describes a real one? If the answer to these questions is "no", explain why Dickens writes this novel.

VII. Sword in the Stone:

Although The Sword in the Stone is written by a twentiety-century author, it is a story about the education of a king during the middle ages. Through a series of adventures, some of which are fantastic and imaginative, Wart, who becomes a king, learns how to be a good and responsible leader and protector of his society. As you read this novel, see if you can determine the significance of each of the new adventures and what Wart learns from each. Moreover, you may also discover that the author comments on society in our own time.

It will be helpful for you to review again the oath of the knight and the duties he is to fulfill. Look for ways in which the characters are or become either good or bad knights and how they affect society.

A. Study Questions

Chapter I:

1. Describe the governess who is responsible for Kay and Wart's education. Is she a good teacher? If not, why?

2. In what subjects are the boys instructed? How are they related to becoming a good knight? (Explain Court Hand, Summulae Logicales, Organon.)

3. Describe Sir Grumore's and Sir Ector's attitude toward education and their own education. Are they really well educated? (Utor is a Latin word that means "I use"; future simple is a tense of the verb - I will use. His problem is something like the difficulty that people used to have with "shall" and "will". Later Sir Ector refers to ano, amas which are the first two forms in the conjugation of "to love" - I love, you love, and to hic, haec, hoc which are forms for "this". Eton is a grammar school in England where many rich and famous men have been educated.)

4. How does the treatment that Kay receives and that which Wart receives differ? Why are they treated differently? Why does Kay carry the hawk?

Chapter II-III:

1. How do Kay and Wart act when the hawk has apparently been lost? What hints does this incident give us about their characters?

2. Why does Pellinore have spectacles? When were they invented? What does the author teach us about King Pellinore in the incident about the spectacles?

3. What is King Pellinore's attitude toward being a knight-errant? Is he a good knight?

4. Describe Merlyn. What is he? (Lignum vitae is Latin for the "wood of life.") How do you account for his magic? Does the author think that his readers believe in this magic? If not, why does he include real magic in his story? Do you think he will make a good tutor?

5. What is the significance of Merlyn's living backward in time? How does this make Merlin a good tutor?

Chapter IV:

1. What is Sir Ector's reaction to Merlyn? Why does he ask if Merlyn practices white magic? Who provides testimonials that he does? Who is Aristotle? Hectate? (Aristotle was considered a very wise man in the middle ages and was known as The Philosopher; The Master of Trinity is the president of Trinity College in Cambridge University in England.)

2. Why doesn't Sir Ector believe in Merlyn's magic? How is he convinced? Is he stupid because he believes it?

3. What does Kay's comment on Wart's quest reveal about his character? How does Merlyn answer Kay? How does Merlyn know that his prophecy will come true?

Chapter V-VI:

1. Why does the author include the description of the castle? Does it make his story more believable?

2. Describe the keeper of the hounds. Is he a good one? Compare Wart to the descriptions of the dog keepers in the quotations from Arrianas and the Duke of York. How do the dogs react to him? Explain the sentence, "It was nice for the dogs to have their god with them, in visible form."

3. Describe what happens when Wart becomes a fish? How can this be a part of his education? Is it a better education than with the Summales Logicales (a text book in logic)?

4. What kind of kings is the author satirizing in his description of the King of the Moat? Summarize his speech about power. Does he understand how power is to be used? What kind of society does the Pike think is ideal?

5. What does Wart learn by becoming a fish?

6. How is the hunting incident related to what Wart has learned as a fish? What do the arrows represent? How does Kay use his arrows? What is the significance of Wart's arrow being carried off by a gore-crow?

Chapter VII:

1. What is Merlyn's attitude toward training boys in tilting and horsemanship? What is this parallel to in our age?

2. What does Merlyn think of Kay? of Sir Ector?

3. How does Wart misunderstand what a knight is supposed to do?

4. What is the author's attitude toward the joust between Sir Grummore and King Pellinore? Are the knight's fulfilling their vow in this fight? What duties, if any, are they performing?

Chapter VIII:

1. What class of people do the hawks represent? How is Wart's becoming a hawk or Merlyn related to the joust between Sir Grummore and King Pellinore? What does the hunger of the hawks represent? What do knights like Pellinore and Grummore hunger for?

2. Describe the ordeal through which Wart, as a hawk, goes. What virtue does he display? What does Cully represent?

3. What is "the Ordeal Hymn" about? (The Latin words mean as follows: "Timor Mortis Conturbat Me" - "The fear of death disturbs me," "Timor Mortis exultat me" - "The fear of death raises my spirits;" "Timor mortis are we" - "We are the fear of death.)

4. Why does Balan say, "We shall have a regular king in that young candidate"? Has this prophecy been made before or is there any indication that Wart will be a king?

Chapter IX:

1. Why do Kay and Wart fight? What does their fight reveal about their characters?

2. How is the story of Elijah and Rabbi Jachanan related to Wart's question why Merlyn does not change Kay into different things? Which of the characters is like Elijah? Which like the Rabbi?

3. Merlyn says he does not have the power to change Kay into things. What are "some of the reasons for the fact" at which Merlyn hints?

4. What is an anachronism? Consult a dictionary. Find examples of other anachronisms in this story. How are they related to the story? Do they only make the story more interesting or do they have other functions?

Chapter X-XII:

1. Summarize the adventure with Robin Wood. Why does Robin Wood send the boys into the castle of Morgan Le Fay?

2. What kind of person does Morgan Le Fay represent? What does the Griffin represent?

3. Why is the house made out of food? What kind of temptation does it present to the boys? What virtue does it teach them?

4. How does Wart react to attacking the Griffin? Why is it significant that Kay kills the Griffin? How do the gifts that each of the boys ask for reveal their attitudes toward knighthood? What do the boys learn about knighthood from this adventure?

5. Why does Merlyn find Wart's statement, "What have you done with Wat," confusing? What does Kay's First Rate Eddication consist of? (Barabara, Celarent, Darii, Feriocue, Prioris are words by

which young boys in the middle ages remembered the different forms that a syllogism, a kind of argument, can take.) How does this education differ from Wart's? Why are they educated differently?

Chapter XIII:

1. Why is the notice, "Everything not forbidden is compulsory," a good description of the ant society? What kind of society does the ant society represent? What modern societies may the author have in mind?
2. Show how the use of numbers instead of names is appropriate in this society. How do the ants regard one another?
3. Why does the author refer to Edith Cavell? Who was she? Why would they have had to write, "Smell is not enough"? What society is the author criticizing?
4. Why is it significant that the ant Wart meets cannot think for himself? Wart could not find words "for happiness, for freedom, for liking." How is this fact a comment on the ant society?
5. How is Wart treated when he is stopped to feed other ants? How does he feel about it?
6. Explain the statement, "A question was a sign of insanity to them." What does the author mean to say about this kind of society?
7. Describe the war between the ants. The song "Antland,antland over all" is like "Deutschland, Deutschland uber alles" (Germany, Germany over all," which was the war cry of Germany during the war.) What war does the author have in mind here? Why is it significant when the author says that the scout ant was of exactly the same species, but it came from the other nest? What do the ants represent? What is the author's attitude toward war?
8. What is wrong with the argument beginning "We are so numerous that we are starving?" Are the eight reasons of the second kind good reasons for war?
9. Compare the Psalms 24, which begins with "The earth is the Lords and the fulness thereof; the world and they that dwell therein" with "The earth is the Sword's and all that therein is" etc.
10. What does Wart learn from this adventure?

Chapter XIV-XVI:

1. Compare the activities of the Saxon farmers to the activities of the ants. How do the farmers and ants differ?

2. What does the author mean when he says that "the evil was in the bad people who abused it, not in the feudal system?"

3. How is Sir Ector described? Is he a good master? Why? How does he differ from the master ant?

4. What is Sir Ector's reaction to the king's letter? How does the getting of food for the King and his court and army compare to the way the ants get food?

5. Why does the author say,"When there was no unemployment because there were too few people unemployed"?

6. Describe the Christmas festivities. Why is a play about St. George and a Saracen performed on Christmas?

7. How does the author satirize the festivities? Pay particular attention to the songs and Sir Ector's speech.

8. Describe William Twyti. Is he happy in his occupation? How do you know?

9. Describe Pellinore and Grummore as hunters. Why does the author poke fun at them?

10. What is the significance of this hunt for Wart? What does he learn? How does King Pellinore's hunt for the Questing Beast differ from Wart's participation in the boar hunt? Why do each hunt?

11. The ants claim that they have a right to conquer other ants because they are starving. How is the boar hunt a solution to the starvation problem? How is it like a war?

Chapters XVII-XIX:

1. Characterize the kind of society that the rooks represent. What is the author's attitude toward this kind of society?

2. Why does Archimedes prefer the pigeons? What is the significance of comparing the pigeon to a Quaker? How do Quakers conduct themselves? How is the society represented by the pigeons better than that represented by the rooks?

3. The discussion about the language of birds has to do with the way a language starts. Apply the same ideas to human language and see if you can describe the history of English in the same way.

4. Why is it significant that Kay announces at the end of the chapter that he has killed a thrush? What does the thrush represent? What does his action mean?

5. Characterize the society of the geese. How is it organized? What qualities do they have? (joie de vivre means an exuberance or joy for living.)

6. What is the song of the geese about? What does it reveal about the geese?

7. What does the female goose mean when she says, "I suppose we're all anseriformes (geese) together?" Who are the Children of Lir? What does the goose think of them?

8. What is significant about the geese's ignorance of war? How is this a comment on other societies? on Wart's statement that he likes fighting because it is knightly?

9. What does Wart learn from this adventure? How is this different from what he has learned from the old pike? the ants? Is what he learns necessary for a good knight? a king?

10. How does this society pick its leader? How does it manage property? What kind of laws does it have? Is it better than the society ruled by King Uther? Why? Is the society of the geese an ideal society? If not, why not?

Chapter XX-XXI:

1. Describe the change in Kay's character. What vices does he display?

2. Why is Wart dissatisfied? How does he reconcile himself to being a squire rather than a knight?

3. Describe the process of being knighted. What is Merlyn's attitude toward this ceremony? Why does he say, "the ideals of chivalry such as they are"?

4. How does Wart conceive of knighthood? What does Merlyn mean when he says, "Wait till it happens and see"?

5. What is Merlyn's attitudes toward learning?

6. What trait of character does Wart display when he refuses to go and see the badger? Why does he want to? What is the significance of the episode with the hedgehog?

7. What two things does the badger say that he can teach Wart? Are these "the true end of Philosophy" or learning?

8. What is the badger's attitude toward the hedgehog? How is he different from a badger? Why would the badger have eaten him?

9. The badger retells the story of creation. Read Genesis 1 and see how the author has changed the creation story. Why has the author changed it?

10. Explain what God means when he says in the passage beginning "Eternally undeveloped, you will always remain potential in our image. . . ." What does "potential" mean? "in Our image"? Why does He say, "We are partly sorry for you, man, but partly hopeful"?

11. Why does the badger think his parable is "a terrific optimistic"? What does he think is wrong with man? Why does he ask Wart whether he likes the ants or the wild geese better?

12. What should Wart have learned from this adventure? Is there any evidence that he does?

Chapters XXII-XXIV:

1. Why does Pellinore refer to Uther the Conqueror, 1066-1216? Could one king live so long? What important events in English history took place in 1066 and 1216? What then does the reign of King Uther represent?

2. What vice does Kay display when he begs to go to London? Has his education changed him or taught him anything? Why does he want to go?

3. How does Kay treat Wart when he sends him after his sword? Why is this treatment ironic when one considers the end of the story?

4. How does Wart feel when he takes hold of the sword in the stone? Why does he feel that way? Why do things look differently?

5. Why do the animals appear to help Wart? How do they help him? What is the significance of their appearance and help?

6. Why does Kay say that he pulled out the sword? Why does he confess that he lied?

7. Why does Wart say, "If I have got to be this King" rather than "Now that I get to be this King"? What attitude does he exhibit? Is his education responsible for this attitude?

8. How do the gifts that are given to Wart ~~reveal the characters~~ of those who give them?

9. Summarize Merlyn's last speech. Why does he refer to Wart's becoming king as "a glorious doom"?

B. Discussion Questions:

1. How does this novel differ from Lazarillo? How do the heros of the two books differ? Why does White create a hero like Wart?

2. Explain why certain parts of this book are so humorous. What is the purpose of the humor? Is White trying only to entertain his reader?

3. Is White satirizing medieval or modern society? If he satirizes modern society why does he pretend to satirize medieval society? (Perhaps it will help if you try to explain why when you want to satirize someone, you often make up a story in which the person you are satirizing does not appear by name.)

4. Try to define "anachronism". Find examples of anachronisms and then explain why White uses them. Do they have a satiric purpose?

5. What is the meaning of Wart's being turned into various animals? What do the various animals represent? How are the various animal societies related to the rest of the novel?

6. What do the majcr characters in this novel other than Wart and Merlyn represent? What is the author's attitude towards them?

7. Compare Kay and Wart. Why does the author include a character like Kay in his novel?

8. Compare Wart and Kay in regard to their attitudes towards nature. How do their attitudes differ? What is the significance of the difference between their attitudes?

9. What does Wart learn from the badger? Summarize the badger's parable about creation and what does it "mean"? Wry does the badger say his parable is a "trifle optimistic"?

10. Why is Wart able to pull the sword from the stone? What is the significance of all the animals coming "to help him on account of love"? What does this indicate about his relationship to nature? About his relationship to society?

VIII. Language Studies

A. Directions for Language Studies

In this lesson you are going to work with the structure of words, sometimes called morphology (the study of meaningful units of sound). The words are drawn from The Pickwick Papers. As each vocabulary group is assigned, classify the words in the list according to the word endings. There will be only one word in several classifications, but one list has 22; allow enough space for more words to be added to each classification. To help you arrange your classification, here is a clue. The longest classification is the list of words ending in -tion.

1. Classification

   a. When you have classified all the words on the vocabulary lists, alphabetize the lists that have two or more words.
   b. Place all the words that end in y (if they are not already contained in a group) in one list and alphabetize them. Call this Group Y.
   c. Place the remaining single words in one list in alphabetical order. Call this Group X.

2. Activities

   a. Find synonyms for (1) lethargy, (2) anecdote. Write them on your paper.
   b. Find antonyms for (1) symmetry, (2) profound. Write them on your paper.
   c. One of the words in Group X is a homonym. Write it on your paper. Find the homonyms for this word. Use each correctly in a sentence.
   d. Pretend that you are a linguist making discoveries about your language. What different observations and conclusions can you make by studying the words you have arranged in groups? Use your dictionary to help you. Here are some suggestions, but you will be able to make other discoveries by careful observation.

      (1) frequency of certain suffixes
      (2) part of speech that certain suffixes are added to
      (3) part of speech that the suffix indicates

   e. Make a list of the prefixes occuring in the words.

f. What is their frequency? (Which prefixes occur most frequently and which occur in decreasing frequency?)

g. Two of the words have a "q". What other letters make up the syllable containing the "q"? Check your dictionary and make up a rule about the use of "q".

h. Two words in Group Y end in ly but only one is an adverb. Write the word that becomes an adverb by the addition of ly. In this word, what suffix precedes the adverb ending? Is there another word (Group X) that ends in this suffix? Could you make an adverb from this word? Write it on your paper if you can.

i. Study the words in Group Y and Group X for spelling lessons. Your teacher will give you further instructions.

j. Take all the remaining words, dictated by classifications, as a spelling lesson without additional practice. You will be surprised how many difficult words you can spell as a result of your observation of suffixes and prefixes. (Your teacher may wish to divide the dictation into two or more lessons.)

B. Vocabulary Words for Morphology and Phonology (from The Pickwick Papers)

Assignment I

lethargy
conviviality
dispensation
surmise
evolution
elasticity
inconsistent
perspective
ludicrous
compression
symmetry
propensity
requisition
demeanor

Assignment II

redolent
reverie
symptom
implorent
benevolent
sanguinary
profound
diminish
deviation
incoherent
impetuousity
turmoil
placid
corpulent
innovation
veracious
meditation
inquisitive
prosecute
indict

Assignment III

manifestation
remonstrance
dubious
amiable
indiscretion
dissension
superfluous
dilemma
adversary
profundity
corroboration

Assignment IV

complacent
levity
contemptuous
affirmative
precedent
prudence
deliberation
disposition
partition
declaration
warrant
anecdote
incredible
refractory
acquiesce
ascertain
volubility

Assignment V

insinuate
receptacle
implacable
exhilaration
appellation
animation
multitudinous

Assignment VI

conspicuous
melancholy
contemplation
desolate
divergence
counsel
contradiction
deliberation
commiseration

Assignment VII

alacrity
absurdity
counterfeit
solemnity
precision
comprehensive
hostile
eccentric
destitute
perplexity
inflexible
tumult
mockery

Assignment VIII

urgent
shrews
palpitating
exultingly
reverence
ignominious
precocious
altercation
contempt
unequivocal
condolence
liberation
perpetual
ostensible
obstinacy

C. Vocabulary Words Classified

Nouns

-ary

adversary

-tion

altercation
animation
appellation
commiseration
contemplation
contradiction
corroboration
declaration
deliberation
deviation
dispensation
disposition
evolution
exhilaration
indiscretion
innovation
liberation
manifestation
meditation
partition
requisition

-ence

condolence
divergence
prudence

-ent

precedent

-tive

affirmative
perspective

-ity

absurdity
alacrity
conviviality
elasticity
impetuousity
levity
perplexity
profundity
propensity
solemnity
volubility

-sion

compression
dissension
precision

Adjectives

-al	-ary	-ate	-ible & -able	-ive
perpetual	sanguinary	desolate	amiable	comprehensive
unequivocal			implicable	inquisitive
			incredible	
			inflexible	
			ostensible	

Verbs

-uate

insinuate

Group Y

exultingly lethargy melancholy mockery obstinacy refractory

Group X

acquiesce
anecdote
ascertain
contempt
counsel
counterfeit
demeanor
destitute
dilemma
diminish
eccentric
hostile
indict
palpitating
placid
profound
prosecute
receptacle
remonstrance
reverie
shrewd
surmise
symptom
tumult
turmoil
urgent
warrant

A CURRICULUM FOR ENGLISH

Student Packet

THE HISTORICAL NOVEL HERO:

JOHNNY TREMAIN

CAPTAIN FROM CONNECTICUT

A TALE OF TWO CITIES

WAR AND PEACE

Grade 8

Copyright, The University of Nebraska, 1965
Experimental Materials
Nebraska Curriculum Development Center

I. OVERVIEW

In this unit you will study the historical novel. Perhaps this will be the first time you will have read a book of this type, which is partly imaginative and partly historical. If so, you should find the experience of "discovering" the historical novel quite interesting. For the last 150 years the historical novel has been one of the most widely read kinds of fiction.

Have you ever wondered or daydreamed what it would have been like had you lived in ancient Rome in the time of Julius Caesar (about 40 B.C.), in Paris during the French Revolution (1793), or say, in Boston at the beginning of the American Revolution (1774)? How would you have dressed? What sort of food would you have eaten? What kind of ideas would you have held? And, especially, how would you have judged the important men and events of those days? The historical novelist answers such questions as these when he writes his book.

The hero of the historical novel is a person the author has imagined, or made up, but who lives in a real past age. The author does not, of course, invent the past itself. He carefully goes to historical documents, and sometimes to oral tradition, in order to obtain a true picture of how people lived then. The first thing to remember about the historical novel is this: The setting, or history, actually happened; the hero of the historical adventure, however, never did actually live.

Some day you may write an historical novel yourself. If you do, you will find you have set yourself to a difficult task. You must do more than simply imagine a central figure for your book and then dress him in the clothes of his century. Your character must seem real for his own time. In other words, he must have historical verisimilitude. Historical verisimilitude means that he must be a probable character for his own time, one giving the appearance of a real person in a past age. In Johnny Tremain, for example, you will find that a boy who lived in Boston at the time of the American Revolution will not think exactly like a modern boy might. This character has historical verisimilitude because his ideas will reflect the tastes, beliefs, and ideas of his own society, not the tastes, beliefs, and ideas popular today. Historical verisimilitude, or the probability of a character in his historical setting, is an essential quality of the historical novel.

The quality of historical verisimilitude in the historical novel makes it possible for the reader to understand the past the way people of that time understood it themselves. They may have judged events quite differently than the way a modern man or woman might judge them. In The Tale of Two Cities, for example, Charles Dickens presents his readers with a great many individuals who vary sharply in their opinions about the French Revolution. But most informed people of today regard the French Revolution in a much different light than do any of the characters in The Tale of Two Cities. The historical novel, in other words, teaches its readers about the times and personalities of the past, but, more importantly, it shows different ways of thinking about history. The primary value of reading a historical novel lies in this discovery of viewpoint, or ways of looking at life, different from one's own.

The hero of the historical novel is, of course, still an individual, even though he reflects the tastes, beliefs, and ideas of his time. His century, his society, his religion, his education, perhaps even his job, have given him knowledge and attitudes which are his tools for deciding what to do as he faces the social and political problems of his age. The historical hero is in this respect like each one of us. We, too, are products of an age: the twentieth century. Nevertheless, we are still free individuals. In a good historical novel, the reader senses the individuality of the hero, even though he also realizes that the hero is in every way a part of his own age. By sensing both the individuality and the historical probability, or "verisimilitudity", of the hero, the reader discovers history coming alive for him. No longer is the past simply a string of "facts." It is something that has been experienced, by real men and women. The reader realizes that all these historical facts are somehow concerned with living and breathing human beings.

You have already studied the heroes of the epic and the picaresque heroes of the journey novel. Like the epic and picaresque heroes, the hero of the historical novel is courageous and just. As you read the historical adventures of the characters you will meet in this unit, try to discover how the hero of the historical novel practices these virtues. Try to decide how the hero of historical novels is similar and how he differs from the epic and picaresque hero.

II. JOHNNY TREMAIN

The Historical Background:

Johnny Tremain, the hero of the novel you are about to read, is involved in one of the most significant events in modern history: The American Revolution. Had the Revolution not taken place at all, or had the forces of the King of England achieved final victory, you might well have been born a British subject and your country might easily have been a far different kind of land than the one you now know. Before beginning to read Johnny Tremain, you might like to refresh your memory on the Revolution. What was it all about? Who caused it? What significance did it have?

A. The British Empire:

For about two hundred years, those born in what we now regard as the Eastern seaboard of the United States were subjects of the King of England, and proudly so. They regarded "England" as enclosing far more than just the civilized and semi-civilized sections of North America and the British Isles. For the American-born Englishman, "England" meant the British Empire. Minorca and Gibraltar in the Western Mediterranean, Bombay, Madras, and Bengal in India, parts of Africa's rich West Coast, the Bermudas, the Bahamas, Jamaica, Barbados, and other islands in the West Indies—all this was British real estate, the parts of the British Empire. The British navy was the policeman of these vast territories, protecting them from potential aggression by England's Continental neighbors, particularly France. The British navy was also considered powerful enough, in conjunction with England's armies, to starve out or, if necessary, beat down any internal revolts in the colonies.

If the British navy was the policeman of the Empire, the British merchant marine was its banker. The merchant marine carried a great stream of wealth into the ports of England, wealth that kept England's factories and shipyards humming with activity, wealth that finally filled the coffers of England's great banking houses with tons of gold. The colonies, whether they exported sugar, cloth, or slaves, and whether they exported directly to the British Isles or not, managed to make England rich beyond the wildest dreams of her precolonial days.

The revolt of England's North American colonies, the very heart of the colonial system, was a shocking event for the entire world. That colonies would and could successfully revolt was in itself surprising. Even more astonishing, however, was the political form this new nation assumed. Instead of becoming a monarchy, as a great many Europeans had expected, it became a democracy. There were a good many brilliant and respected men in Europe, and even in the United States, who predicted that democracy was impossible in the long run. The new nation, they believed, would either dissolve in chaos or else the people would come to their senses and send to Europe for a king to rule them.

B. The American Victory

How could a colony win a revolution? How could untrained farmers and craftsmen win battles against some of the best trained armies in the world? Credit is due to the courage and determination of the revolting colonists. They were desperate men, fighting for their lives, their families, their land; and they were convinced of the justice of their cause. But they were also lucky men. They were lucky that England was fighting a war thousands of miles away from home over territories generally unfamiliar to British soldiers. They were lucky, too, that there was so much land. No matter how many soldiers England put ashore in America, they could not control the huge countryside. The rebel armies could gather at some lonely spot, often a week's march or more from the nearest sizable British outpost, and then strike where they would at the best possible moment; if a battle was lost, the rebel army could retreat almost indefinitely. When the British generals marched their forces out of the cities and fortresses, they found it difficult to make contact with rebel soldiers and almost impossible to crush them; also, the long supply lines of the British, if they ventured into the open country, were a constant target of attack for regular rebel army units or small bands of fast, mounted raiders.

But the combination of courage, determination, and luck is only part of the reason for the American victory. The thirteen revolting colonies might well have lost the war had not England's old enemy, France, supplied the Americans with money and guns. The intervention of the French fleet finally forced the surrender of General Cornwallis; the defeat was so great that England did not think it possible to continue the war any longer. In the American victory, France saw England humiliated and weakened. This was satisfying revenge for the harsh treaty that England had forced upon France in 1763, at Versailles, at the conclusion of the French and Indian War. By this treaty, France had lost her major North American possession, Canada.

C. Why America Fought

The poor management of American affairs by the British government partly explains why the American colonists revolted from their mother country. The trouble between the two lands began about 1763. George Grenville was prime minister, or head of the English government, at the time. His policies included restricting settlement in the territory beyond the Allegheny mountains, maintaining a standing army of about six thousand men in America, enforcing the old customs laws, decreasing the amount of paper currency printed in the colonies, restricting the trade between the American colonies and the West Indies, and raising money by a new tax called the Stamp Act which put a tax on legal business. None of these and other measures that Grenville passed through the English parliament were popular with the American colonists. They did not want the new taxes, saw the standing army as a threat to their local self-government, and found the closing of the Western territories to settlement especially vexing. After all, the American colonialists had helped Britain to win this very territory from France!

From Britain's point of view, the acts of the Grenville administration were not tyrannical. The English believed that the colonies should assume their fair share of the Empire's tax burden; the standing army was an attempt to strengthen British defenses against foreign powers, and to rebuild British strength in the colonies; restrictions on trade with the West Indies was an attempt to protect the financial interests of the sugar growers there.

Riots broke out in the American colonies in 1765 when the British attempted to enforce the Stamp Act. Few would buy a stamp to affix to their titles, deeds, and other legal papers; the stamp collectors were harrassed. The following year, there was more trouble because of a tax on molasses. The Americans continued to insist that the English parliament had no power to tax them. In 1770, British troops who had been sent to Boston to protest the customs commissioner fired on a rioting mob. This incident was the famous Boston Massacre.

In 1773, the prime minister of England at the time, Lord North, attempted to trick the colonists into paying taxes. The British East India Company had a great deal of tea lying in its English warehouses. Americans were not buying this tea; they were using Dutch tea, brought in by smugglers. Lord North sent legislation through parliament that made it possible for the East India Company to sell its tea for less than the price of the smuggled tea. There was only one difficulty. Part of the low cost of the East India tea was a tax. Thus, even though the colonists would pay less total cost for the East India Company tea, they would be admitting the parliament's right to levy a tax if they bought the cheap tea. With this cheap tea, Lord North was attempting to trap the Americans into paying English taxes. The colonists' response to Lord North's tea was the Boston Tea Party. The tea was forcefully taken off the ships that brought it from England, and dumped into Boston Harbor. The loss in property was large; but worse, the British saw that the authority of the mother country had been openly flaunted. They demanded that Boston pay them for the tea. To encourage them to do so, parliament passed the Intolerable Acts, one of which closed the port of Boston until the city had paid for the destruction of the tea and showed in other ways that it respected British authority. General Thomas Gage became the new governor of Massachusetts and was ordered to bring in sufficient troops to maintain order in the colony. He wisely did not venture out of Boston immediately; he kept his troops in the town and fortified the isthmus that connected Boston to the rest of Massachusetts. On April 19, 1775, after receiving orders to do so, Gage marched out of Boston on the Road to Lexington. The war had begun. Not until 1776, however, did the war become a battle for American independence; for about two years, the Americans fought only for their rights within the British empire.

Not all American colonists agreed with the rebels. A large proportion of the America's two and a half million people simply did not take sides. And there were a good many loyalists who supported the king, fighting shoulder to shoulder with the redcoats. Among the rebels, there were many shades of opinion. Some, like Sam Adams, wanted complete independence from England, and said so from the beginning. The majority of the rebels were, however, cautious men who did not at first want to break America's ties with the mother country completely. Had George III and his government acted more prudently, had they not finally exhausted the patience of the patriots, Britian may have been able to save her prize colonial possession.

Reading Questions:

Chapter I Part I

1. As you read the novel, how soon do you discover it is not a story set in modern times?

2. How many apprentices are there in the Lapham household?

3. As you first meet Johnny, Dave, and Dusty in the novel, find out what your impression of them is. Do they act the way modern boys might? What faults can you discover in Johnny and Dove? What

do you admire about Johnny?

4. On page 5, the author tells us that "Johnny was little more than a slave." Why is Johnny that way? Does he mind it? Does he mind what the Laphams have planned for him and Cilla when they grow up?

5. Consider your answers to the above three questions again. Do you think Johnny is autocratic? (If you do not know what this word means, look it up in a dictionary.) But is he also under an autocratic rule himself in the Lapham household?

Part 2

6. What does Mr. Lapham make Johnny do? Why?

7. How would you characterize Mr. Lapham's idea of God? Would you say that, in the same way that the Laphams rule Johnny and Johnny rules the apprentices, God's word rules the Lapham's? Why?

Part 3

8. Do you think Johnny will become a good silver craftsman someday? What makes you think so in the scene in which the author describes Mr. Hancock's visit to the shop?

9. Is Johnny a shy boy? Find an incident in this part of the story that shows you Johnny is not a shy, but even outspoken young man.

Part 4

10. What did Cilla make for Johnny?

Part 5

11. Look up the word hyperbole in the dictionary. This is a very common literary device. Find an example of it on page 20. What other examples of hyperbole can you find on page 21? Do you ever use hyperbole in your conversation? Why?

12. According to Cilla, why didn't Johnny speak of his mother very often when he came to the Laphams?

13. What is a pun? Look the word up in the dictionary and then decide if the inscription on the cup Johnny has, "Let there be Lyte," is a pun. If it is, why?

14. Why does Johnny call Cilla's remark about the sun "sour"?

15. Consider this entire chapter and try to remember and find places in the story where Johnny seems sensitive to the beauty of people and things. What is his attitude, for example, toward the sun on page 24? Why does he whisper?

Chapter II

Part 1

1. Why does Johnny visit Mr. Revere's shop?

2. How does Mr. Revere treat Johnny? What does this tell you about Mr. Revere's character?

3. Johnny says he can't leave the Lapham household because, if he did so, "nothing would ever get done. They'd just about starve." Is Johnny boasting? Or is he just being very responsible? Or both?

Part 2

4. What does Dove do that makes Johnny so angry? Do you think Dove is pleased that affairs have turned out this way? What makes you think so?

5. What does Johnny say he will do to Dove on the Lord's Day?

6. What is Mr. Lapham's reaction to the dispute between Johnny and Dove? Do you think he is fair to Johnny?

7. How would you characterize Mr. Lapham's idea of God when he warns that "God is going to send you a dire punishment for your pride"?

8. Mr. Lapham tells Johnny, "It's sinful to let yourself go over mundane things." Explain what he means, paying particular attention to the word mundane. (Look mundane up in the dictionary if you don't know what it means.) Find a scene in Chapter I where Mr. Lapham reveals a similar attitude.

9. Do you think a silvercraftsman could really be a great artist if he believed what Mr. Lapham does about "mundane things"? Why or why not?

10. Who encourages Johnny to work on the Sabbath?

11. Consider this sentence: "Johnny knew that working on the Sabbath was against the law as well as against all his religious training. He might very well go to the stocks or to Hell for it." Yet Johnny plans to work on the Sabbath. Why?

Part 3

12. Why does the man look at the workshop chimney? Why is Mrs. Lapham relieved after Cilla reports "Seafaring man"?

13. "It's all right to do it, if you don't get caught": Is this Mrs. Lapham's philosophy? Why or why not?

14. What does Dove do to revenge himself on Johnny?

Part 4

15. Why is Johnny's new room called the "Birth and Death Room"?

16. What would have happened to Gran Hopper had she lived in an earlier age? Why?

17. What are the reactions of those who see Johnny's burned hand after it is unwrapped? Mrs. Lapham says that Johnny is no more good now than a horse with sprung knees. What does this tell you about her attitude toward Johnny?

18. How does Mr. Lapham judge Johnny's accident? What do you think of this attitude?

19. How does Mrs. Lapham begin to treat Johnny?

20. Dove confesses he gave Johnny the cracked crucible. But is his reason for doing so, and thus causing the accident, the truth?

21. When Mr. Lapham rebukes Johnny for wanting revenge on Dove, and when Dove teases Johnny about his new chores, how does Johnny react? Do you think the character of Johnny Tremain is changing? Try to decide by comparing the sharp-tongued Johnny Tremain of chapter 1 with the Johnny Tremain who has lain in the birth and death room with a burned hand. Give evidence for your answer.

22. What is irony? Look the word up in the dictionary if you don't know. Now consider the chapter and the title, and then judge whether "The Pride of Your Power" is an ironical summary of the events in this chapter. Why or why not?

Chapter III

Part 1

1. What does Cilla do to help Johnny?

2. Mr. Lapham calls the Boston Observer "wicked" because "it was trying to stir up discontent in Boston, urging the people to revolt against the mild rule of England." Is revolt necessarily wicked? What does this sentence tell you about the political opinions of Mr. Lapham?

3. What surprises Johnny about the conversation between the printer's boy and the lady in the office of the paper? What does the conversation reveal about the printer's boy?

4. "He did not, thank God, offer to help him." This is what Johnny thinks when he shows his hand to the printer's boy. What does this indicate about Johnny's attitude toward his handicap?

5. How would you characterize the way in which Rab treats Johnny Tremain?

Part 2

6. Why doesn't Johnny like Mr. Percival Tweedie?

Part 3

7. Johnny both admires and dislikes Lavina Lyte. Analyze the motives for his feelings. Does he allow these feelings to run away with him, or does he control himself? Find evidence in the text for your answer.

8. In his interview with Mr. Hancock, Johnny is once more outspoken. How does he rebuke Mr. Hancock? What leads you to suspect that Mr. Hancock let Johnny know he has recognized the justice of what Johnny says?

Part 4

9. Why does the serving maid giggle and run off to get the landlady when Johnny is giving her his order?

10. Where does Mrs. Lampham say Johnny will end up?

Part 5

11. Johnny has been insulted because of his burned hand before Isannah screamed at him. Why does he feel, in this case, that "his heart was broken"?

12. What does Johnny believe God has done to him? Does this idea of God agree with Mr. Lapham's idea of God?

13. Part of a novelist's task is to create sympathy for the main character of the book. How does the writer of Johnny Tremain create sympathy for Johnny in part 5? Is this sympathy deserved?

Chapter IV

Part I

1. Why does one of the clerks in Mr. Lyte's outer office blush?

2. What does Mr. Lyte say of Johnny's mother? How does Johnny, in return, insult Mr. Lyte?

Part 2

3. Why doesn't Mrs. Lapham want Johnny ever "to lift your eyes to one of my girls again"? Is this attitude just?

4. How does Cilla show she does not agree with her mother entirely?

5. What does Rab reveal about Mr. Lyte's character and politics?

6. What does Rab say about the Tories? Do you think he is making a careful attempt to see both sides of the political situation? Or is he prejudiced and emotional?

Part 3

7. What is your impression of the Lyte family in Part 3? How has the author created this impression in your mind? Show how by discussing the appearance of the characters and the way they act.

8. Johnny thinks he may hang, if he is convicted of stealing the cup. Do you think the punishment is equal to the crime? Why or why not?

Part 4

9. Who are the Sons of Liberty? Consider their activities: do you think they promote or hinder freedom in the colony at the time Johnny Tremain is in jail? What is the danger to society when a group takes the law into its own hands?

10. How does Mr. Tweedie attempt to get revenge on Johnny Tremain?

Part 5

11. Is Mr. Lyte a merciful man? What incident in Part 5 leads you to think he is or is not?

12. What does Isannah do to make Johnny "suddenly afraid he might cry"? Why should Johnny feel this way?

Chapter V

Part 1

1. How does Mr. Lyte show that he considers himself above the law?

2. How does Mr. Lyte plan to get rid of Johnny?

Part 2

3. Why was Goblin a rather strange horse?

4. What do you think of Johnny's choice of reading material? What is the advantage, according to Johnny, of reading widely?

5. What is Aunt Lorne's opinion of Johnny? Do you think her estimate is a good one or not? Why?

Part 4

6. The author points out some differences between Rab and Johnny. What are they?

7. What is Johnny's impression of the Silsbee family? Contrast the Silsbee family with the Lyte family.

8. What incident in Part 4 reveals Rab's and Johnny's sense of justice?

9. On page 93, the author writes: "This praise went to Johnny's head, but patterning his manners on Rab's he tried not to show it." Ten pages later, Johnny "was learning to take or leave Rab." Is Johnny's changing attitude a change for the better or not?

Chapter VI

Part 1

1. Why had no list been kept of the Observers' membership?

2. Johnny plans to get his cup back. But how will he do so? Contrast his attitude toward the recovery of stolen goods with Mr. Lyte's attitude.

3. What was the matter with James Otis?

Part 2

4. Why does Johnny feel like a hypocrite when he meets Cilla at the well on Sunday?

5. What does Johnny give as a reason for not allowing Dr. Warren to see his hand? Is this his real reason? If not, what might be the real reason for Johnny's reluctance?

Part 3

6. Does Johnny think Sam Adams and his friends would rather avoid an incident with England over the tea?

Part 4

7. Why is Johnny going to practice chopping logs in the back yard?

8. Johnny is not thinking of the tea ships as he goes to sleep. He is thinking of the logs. What can you reason from this: is Johnny more interested in his hand perhaps than in the patriotic destruction of the tea? If so, why?

Part 5

9. What were Sam Adams and his friends doing to build up public support for their planned Boston Tea Party? Where were they doing it?

10. How did the British Navy prevent the tea ships from leaving port?

11. One day Johnny sees even Mr. Hancock go on guard with a musket. Why should this surprise Johnny?

Part 6

12. Who is Mr. Rotch? Why should he have tears in his eyes after meeting with the Governor? Do you think Boston and the British Navy were being fair to him?

13. During the breaking open of the tea chests, what is Sam Adams doing? How does Johnny describe him? Does this description tell you anything about Johnny's opinion of Sam Adams?

Chapter VII

Part 1

1. What is the reaction of the people to the closing of the Port of Boston? What angers the Tories, especially?

2. What do Johnny and Rab expect General Gage will do when he comes to Boston to quell any attempted revolt?

3. What is the weakness of the new Revolutionary army that is beginning to form?

4. Is the medical officer a kind man? What are his political opinions?

Part 2

5. Why doesn't Johnny drill with the rest of the patriots? Does his absence from drill bother him?

6. What happened to Dorcas? Do you think Dorcas' action was likely, after she learned of her mother's plans for her?

7. Why have Isannah and Cilla gone to live with the Lytes? What do you think of Lavina Lyte's attempt to make a pet of Isannah? Is this right? Why or why not?

Part 3

8. How does Johnny react to the new stable boy at the Afric Queen? He has threatened earlier in the book to revenge himself on Dove for Dove's part in Johnny's accident. Why doesn't he carry out his threat now? What does he do instead?

9. Is Johnny outspoken when the British officer attempts to take his horse? How does he trick the lieutenant? What do you think of the lieutenant when he laughs at the joke Johnny has just played on him?

Part 4

10. Does Johnny's opinion of Mrs. Lapham change? If so, what brings about this change? Do you think this incident shows that Johnny is growing up? Why or why not?

11. Why does Mr. Tweedie's attitude toward Johnny change so suddenly? How does Johnny put Mr. Tweedie in his place?

12. Does Johnny dislike Sargent Gale? Why or why not?

Part V

13. Why does Johnny slap Isannah?

Chapter VIII

Part 1

1. Who warned the Lytes of the planned attack on their family home? Does Johnny approve of the warning that was given? Would Sam Adams have approved?

Part 2

2. What does Johnny find in the Lyte household that interests him particularly?

3. What reason does Johnny give for refusing to take the cup that belongs to him?

4. What does the house whisper as Johnny and Cilla prepare to leave it? Do you think Johnny and Cilla believe in ghosts? In what sense, then, is the Lyte house filled with "midnight and ghosts"?

Part 3

5. Although Colonel Nesbitt might have flogged, imprisoned, or even hanged Rab, he does not. Do you think this was a wise policy, from the Colonel's point of view? If so, why or why not?

6. Why do Rab's words, "They'll make good targets, all right" frighten Johnny, but not Rab? What difference is there in the characters of Rab and Johnny that might account for this?

Part 4

7. How had Mrs. Lapham managed to keep Mr. Tweedie in the family?

8. Why does Johnny feel piqued when he learns of the growing acquaintance between Rab and Cilla?

9. To what does Johnny compare the apple Cilla picks for him? Explain how the apple is like the thing to which it is compared.

Part 5

10. Does Sam Adams think the differences between America and Britain can be patched up? Why or why not?

11. Does James Otis think that the war will be fought to free Boston of redcoats? Does he think that unjust taxes are a good reason for beginning a revolution? What is the coming battle all about, according to James Otis?

12. Does James Otis think the coming years will be easy ones? How does he impress his listeners with the hardship and sorrow that war will bring?

13. What does Otis mean by "a man can stand up"? How does he try to show his listeners what he means?

Chapter IX

Part 1

1. Why is it important for Johnny to remain in contact with Dove?

Part 2

2. How do Johnny and Rab try to win Dove to their side?

3. What puzzles Johnny about Lieutenant Stranger's behavior?

Part 3

4. Why does Pumpkin want to desert the army?

5. How does Aunt Jenifer contribute to the Revolution?

Part 4

6. What forces General Gage to make plans for a strike against the rebels outside Boston?

Part 5

7. Why doesn't Pumpkin die in uniform?

Chapter X

Part 1

1. How will warnings be sent to the Minute Men in the field when Gage begins to move his troops out of Boston?

Part 2

2. Why is Rab leaving before the first battle?

Part 3

3. How soon does Colonel Smith think he'll return to Boston?

Part 4

4. What is the mission of Billy Dawes? How will he accomplish it?

5. On what day did the war begin?

Chapter XI

Part 1

1. How many Americans fought at Lexington? How many British opposed them?

Part 2

2. Why doesn't Sargent Gale recognize his wife?

3. What tune do the British soldiers play as they march out of Boston? Why is this melody an insult to the patriots?

Part 3

4. Where does Uncle Lorne hide when the soldiers come looking for him?

Part 4

5. Why does Isannah want to go to London with Lavina?

6. What led Lavina to suspect that Johnny really was a Lyte?

Part 5

7. Where does Johnny get a British uniform? What is the punishment for impersonating a British soldier?

Chapter XII

Part 1

1. How are the wounded British soldiers treated?

2. What had happened to Colonel Smith at Concord?

Part 2

3. What does Johnny see on the road to Charlestown?

4. What did Grandsire Silsbee do during the fighting? Where were the Silsbee women and farm animals?

Part 3

5. Why does Rab say "It is . . . better so"? What other meaning can

you find in his words? Could he, for example, have been referring to the whole Revolutionary War?

Part 4

6. Why couldn't Johnny find Grandsire Sillsbee?

Part 5

7. What does Johnny think about when he walks upon the green after Dr. Warren has examined his thumb?

8. What tune is being played on the fife and drum as the patriots march back into town?

9. What will not die, according to Johnny?

Discussion Questions

1. The writer begins her novel by talking about ordinary sights and ordinary human activities. What is the advantage of beginning a book in this way? In what way is the style different from the writing of a famous historian of the Revolutionar War:

> "Few centuries have suffered so much from unappreciative interpretation as the eighteenth. It was a period, as Seeley has said, that many seem to think of only as 'Prosperous, but not as memorable.' It is true that its gigantic and almost constant struggles were mainly for markets and raw materials of this world, and were but little influenced, by the problems of the next."
>
> James Truslow Adams,
> Revolutionary New England, 1691-1776

2. Johnny looks at life differently, perhaps, than you do. Discover some of Johnny's attitudes, in chapter I, which differ from your own way of thinking about life. Would you be content, for example, to work for years at no wages? How does Johnny feel about that?

3. Johnny acts against the law of the land and his religious training by working on the Sabbath. Is he rebelling without reason? Or do you think he has good reasons for doing as he does? This is really a question of responsibility to the law, on one hand, and responsibility to a person's own interests, on the other hand.

4. The Lapham household is supposed to be a religious household. But is it truly Christian? Consider the reaction of the family to Johnny's accident in the light of St. Paul's teaching about Christian charity in 1 Corinthians 13, 4-6 "Charity suffereth long, and is kind; charity envieth not;/charity vaunteth not itself, is not puffed up,/Doth not behave itself unseemly,

seeketh not her own, is not easily provoked, thinketh no evil,/ Rejoiceth not in iniquity, but rejoiceth in truth."

5. How does society as a whole treat the crippled Johnny Tremain? Why is he continually rejected? Do you think this is just treatment?

6. Isannah recoils from the touch of Johnny's hand instinctively and cries out. Then Cilla slaps her. Should Isannah have been slapped for her natural reaction? Or is the slap deserved? Is it possible that Cilla is trying to teach Isannah something by that slap? What?

7. Discuss the characters and incidents in chapter V in relation to justice. Is Mr. Lyte just in the attempt to get back his cup? Are Johnny's defense witnesses just? What about Mr. Tweedie and Mrs. Lapham? Who does act honestly and courageously in this chapter?

8. Discuss Johnny's new life. Is it an improvement over the old one? Discuss how this new life is brought about. What qualities of character enable Johnny to adapt himself to the new life?

9. Discuss Johnny's impression of the Silsbees in Chapter VI. Does it change within the chapter? Discuss his impression of Rab in previous chapters. Is it different than in this chapter? To what do you attribute the change, if any?

10. Discuss the leaders of the Revolutionary movement. Do you think the author of the novel is trying to arrive at a fair estimate of the men? Give reasons for your answer.

11. Why do the patriots destroy the tea? Explain the situation of Captain Rotch. Suppose you had been in Boston at this time. What would you have done or not done about the tea? Would you have been on the side of the patriots or the loyalists? Defend your answer by showing it is the "just" answer.

12. Johnny opens the mail he is paid to carry for a British soldier. Is this honest? Is there any way you might justify Johnny's conduct? How might you argue against it?

13. What does Johnny think of the British soldiers he meets in Boston? Discuss his opinion of each of them. Are they all evil men? Are they all cowards? Or are some of them kind and courageous?

14. "Nobody can make a monkey out of anyone who isn't a monkey to start with," Johnny tells Mrs. Bessie. Discuss this attitude. Does it mean that individuals are responsible for their actions, even so small and beautiful an individual as Isannah? What does this idea have to do with justice?

15. Why did the Whigs run Mr. Lyte and his family out of Milton? Did Mr. Lyte ever do anything to the people of Milton that can justify

their attack? Defend the action of the Whigs. Then explain how you might condemn it.

16. Put James Otis' argument for war into your own words. Do you agree with the principles he expresses? Do you think these principles still guide the American nation? Why or why not?

17. Discuss the character of Dove as it is presented in Chapter VII Compare the Dove you see in this chapter with the Dove you have seen in previous chapters. Do you think Dove is a better or worse young man? Do you feel any sympathy for him now? Why or why not?

18. Do you sympathize with Pumpkin's motive for abandoning the army? Why or why not? Do you think his punishment is deserved?

19. Johnny "had never once doubted his physical courage." But after Pumpkin's execution, he changes. Staring into the eight cruel eyes of the muskets he sees on the shoulders of the men in the firing squad, he does indeed doubt his physical courage. Do you think Johnny's fear is a natural one? Should he be ashamed of it? Do you think a mature person can feel fear? Explain your answers.

20. "In times of crisis, men show their true characters." Discuss this statement in regard to chapter X.

21. Discuss Lavina's character as it is presented in chapter XI. Do you think more or less of her now? How has the author "deepened" her character, making her seem more human? What action of hers shows that she is just? What does she do which may be unjust?

22. Do you think Johnny is still afraid of the "cruel eyes" of the muskets? If he has overcome his fear, how has he done so?

23. How does the author treat war in chapter XII? Does she make it seem beautiful or ugly? Do you think this is a true picture of war?

24. When Dr. Warren wants to operate on Johnny's hand, Johnny says, "I've got the courage." Discuss all the ways that Johnny now has courage that he didn't have before. Why does he now have courage to show the Doctor his hand? Why does he now have courage to fight?

25. Why does the book end here? Why is the story finished just as the Revolutionary War begins?

III. CAPTAIN FROM CONNECTICUT

The War of 1812

The new American nation had hardly won a secure independence from the powers of the Old World before it became engaged in still another struggle for its life. Once more it was Britain who was the enemy, although the United States might as justly have gone to war instead with England's old enemy, France. The fighting was bitter, both on the land and the sea, but in many ways it was a strange war. It was astonishing, for example, that it took only a handful of British soldiers to invade Washington and burn the capital; it was remarkable, too, that America's greatest victory, Andrew Jackson's famous battle of New Orleans, took place two weeks after the peace treaty had been signed at Ghent. The war accomplished almost nothing. America had never been sure exactly why it was fighting, or if it were fighting the right nation; resentment against the war ran high, especially in New England.

A. The Causes for the War

The key to understanding why America became involved in another war lies in the European situation. Napoleon had become Emporor of the French after the French Revolution; he proceeded to conquer Europe and use every means at his disposal to destroy England. On land the French were everywhere victorious; but England ruled the sea, especially after Admiral Nelson smashed the French fleet in the battle of Trafalgar in 1805. For awhile, it looked as if the Tiger, France, and the Shark, England, were so evenly matched that neither side could attain a significant victory over the other.

In order to fill the ranks in her navy, England resorted to a policy of "impressment." British captains, under this policy, might simply seize men he suspected of being British born. Seizure usually took place when his ship was anchored in a port, but the British were not above firing a shot over the bow of any ship at sea—a signal for the ship to stop—and taking off some of its crew for duty in the British Navy. The impressed seaman was supposed to be an Englishman, of course, but British captains desperate for crews often did not make fine distinctions. As a result, a good many American seamen found themselves suddenly "drafted" into the British Navy. American merchant marine captains were not, however, entirely blameless for bringing about this situation. The American merchant marine had grown astonishingly since the Revolution and good sailors were hard to come by. Merchant marine captains would often sign an experienced man on board without bothering much about his seaman's papers or the place of his birth. Not infrequently a new seaman was actually a deserter from the British Navy.

In June, 1807, the matter of impressment came sharply to the attention of the people of the United States. The United States frigate Chesapeake put out from the naval yards of Norfolk. The British man-of-war, Leopard, followed her out beyond the three mile territorial limit of the United States. With the frigate on the high seas, the Leopard put a shot across her bow. The frigate did not stop. It was not—and is not—customary for a naval ship of one country to halt at the command of any other nation's vessel. The Leopard then pounded broadsides into the frigate for fifteen minutes, boarded her, and took off four seamen. The incident inflamed American opinion, although the British apologized for it and promised to negotiate a settlement.

The Chesapeake affair was complicated by the British government's Orders in Council, which established a blockade of the European coast. Neutral ships could sail to France only if they stopped in England and paid duties on their cargoes. This attempt to starve out Napoleon was a severe blow to New England's shipping interests. Napoleon replied with a paper blockade of England; the French actually had no ships to stand off the English coast and intercept merchant men heading for England, but Napoleon could and did seize ships in France that he suspected had stopped in England. The new American Republic found itself caught in a vice: if her merchant ships sailed directly to France, they would be subject to capture by the English. If the ships stopped in England, to pay duties and re-export to France, the French would seize them. Unfortunately, America had no navy that could have escorted the weak merchant ships past the British blockade. President Jefferson and his colleagues had distrusted the idea of a large American Navy; instead of ships of the line, the United States had built two hundred small, unseaworthy gunboats for guarding the coast.

Jefferson attempted to bring France and England to their knees with the Embargo Act. By the terms of this law, no goods would be directly or indirectly shipped from this country to either England or France. New England's shipping industry was severely hurt by embargo; the South, too, suffered because she could not sell her cotton to the English mills. The embargo was repealed as a failure when Jefferson left office in 1808. England and France had apparently not minded the loss of American trade, while public sentiment in the United States had loudly clamored for the repeal of the embargo.

In 1811 another incident occurred which turned American opinion against Britain. Parties of maurading Indians were plundering the Wabash Valley and a force of nine hundred American army men and militia were sent to quell the uprising. After a battle with the Indians, the American force managed to seize some of the Indians' supplies. The firearms found were of British manufacture.

The British had, however, good reason to arm the Indians on America's western frontier. They were protecting their Canadian possessions. His Majesty's government was aware that elements of Jefferson's party considered Canada a future part of the United States. The cry of these "War Hawks", as they were called, was "Manifest Destiny." It was the clear destiny of the United States, they supposed, to annex Canada to the United States. Henry Clay, the political leader of the West, bragged that the Kentucky militia alone would be a sufficient force to conquer America's Northern neighbor. He doggedly led the War Hawk agitation for war.

On June 18, 1812, President Madison issued a declaration of war against Britain. Two days earlier, in an attempt to conciliate the United States, the British Prime Minister announced to the House of Commons that he had withdrawn the Orders in Council. But by 1812, after years of frustration and agitation, it perhaps mattered very little what the war would accomplish. The American public was in a mood for a fight and they finally got it.

B. The American Navy

The American navy, unlike the army, could find an experienced core of officers and men to sail the ships. American sailors had picked up a good many lessons in naval warfare in battles against pirates in the Mediterranean. In these actions, undertaken during Jefferson's administration, the young navy had subdued ships of prey, sailing under Tripoli's protection, that had plundered the shipping of all nations.

But the American navy, at the beginning of the War of 1812, had very few ships. There was not one capital ship or man-of-war in the entire United States Navy. Of nine frigates, two were in docks for repair at the beginning of the War. The rest of the fleet consisted of three sloops, five brigs, and two hundred clumsy coastal gunboats. The strength of the British Navy sailing in American waters was, by contrast, overwhelming. Stationed at Halifax, Newfoundland, Jamaica, and the Leeward Island were five ships of the line, nineteen frigates, forty-one brigs, and sixteen schooners.

The target of the American Navy was the British merchant marine. If trade could be sufficiently disrupted, it was thought, Britain would be forced to concede to American demands. With much of her navy engaged in blockading the European coast, Britain's richest colonial area, the West Indies, as well as the seas around the British Isles themselves, would be relatively safe hunting grounds for the small but deadly American warships. With this in mind, America's first concern was not the building of capital ships, although Langdon Cheeves, a congressman from South Carolina, did introduce such a proposal shortly before war broke out.

Had Britain been at peace with the other nations of the world, the damage inflicted by the American Navy on her shipping would not have had the effect such damage did, in fact, have. But she was in a struggle for her very existence, and could ill afford the toll of men and ships and goods that American sea forces inflicted on her.

It would be wrong to think that the United States Navy was the sole agent of war that America had in operation on the high sea. American privateers were privately owned vessels, fast and relatively heavily armed, that ran down merchant ships, putting a crew aboard, who sailed the "prize" into a friendly, or at least a neutral, harbor. The sale of the captured ships and cargo reimbursed the owner of the privateer for the risk of his ship; the captain and crew of the privateer also received a portion of the profit. The privateers were not pirates, if only because they sailed under Letters of Marque, or official license granted by the

American government to a private citizen allowing him to capture and confiscate the merchant ships of another nation. When taken by the British, they became prisoners of war. If a member of the crew happened to be British, however, he was hung. About five hundred American privateers preyed on enemy shipping during the War of 1812. They managed to capture a total of two hundred and seven prizes; three hundred of the privateers were themselves captured or returned to port empty-handed. The American navy, by contrast, took one hundred and sixty prizes; only four of the twenty-two cruisers in operation during the War returned to port empty-handed.

Reading Questions

Chapter I

1. What kind of day is it in the opening scene of the novel? Where is the conversation between the two men taking place?

2. Explain the phrase "the glass is still dropping." If you don't know what it means, look up the word "barometer" in a good dictionary or encyclopedia. This will help you explain the operation of the instrument to which the commodore is referring.

3. What is Peabody's position on the ship?

4. Peabody gives this order: "Pipe the side for the Commodore. . ." Explain this procedure, as you infer it from the paragraphs which follow. Can you explain why the commodore is somewhat surprised that Peabody will pipe the side for him?

5. What does Peabody fear outside the harbor?

6. Why is the Delaware sailing out of New York harbor in such bad weather?

7. What is a binnacle?

8. As the ship moves out of the harbor, what order does Peabody give that leads you to suspect his concern for the men aboard ship?

9. What branch of mathematics has Peabody studied?

10. What makes Peabody suddenly remember his childhood? Was it a happy one? To what vice had his mother and father become victims?

11. How did Uncle Josiah die? What was his business?

12. What foreign lands had Peabody visited?

13. What does Peabody think of President Jefferson's gunboats? Why did Mr. Jefferson build them in the first place, according to Peabody?

14. Why doesn't Peabody go inside the cabin where he could warm himself? What does his determination to stay on the deck reveal about Peabody's character and sense of duty?

15. How can Peabody know that the ship of the line is not a United States naval vessel?

16. Why doesn't the British ship attempt to pursue the Delaware?

Chapter II

1. Whose point of view is the author writing the story from in the first pages of Chapter II?

2. Does Lieutenant Hubbard see eye to eye on everything with the captain? If not, describe some of the opinions Hubbard holds which are not the opinions of the captain.

3. Does Hubbard like or dislike Jobnathan Peabody, the captain's younger brother? Give his reasons for feeling the way he does about the young man.

4. Why would it be particularly dangerous for Delaware to meet with a British ship of the line when a full gale is blowing?

5. What is an Aeolian harp? What on the ship compares to an Aeolian harp?

6. "From a tactical point of view it would be madness to fight her," Peabody thinks, as he considers the ship of the line that is pursuing the Delaware; "and from a strategical point of view it would be worse than that." What is the difference between tactics and strategy? With the difference in mind, explain Peabody's statement.

7. What does Captain Peabody do to escape the two-decker?

8. Does the Delaware carry fresh supplies of meat? Where?

9. What makes Peabody momentarily distrust Murray as the British ship draws closer?

10. How many stripes does the flag have? Is there some confusion about how many it should have? If so, explain the situation.

11. Is Peabody more worried about his own reputation or something else as he considers the possibility that the Delaware will be captured by the enemy? If so, what is this something else?

12. Where had the gunners aboard the Delaware learned their trade?

13. What damage does the British ship inflict upon the Delaware? How many men are killed? Does Peabody feel great sympathy for the men who have been killed in the battle?

Chapter III

1. Does Mr. Hubbard try to scrub the bloodstain from the deck out of respect to the dead men? If not, why does he attempt to remove the stain? Does this incident give you a better understanding of Hubbard's character?

2. How do the sailors amuse themselves aboard ship?

3. To what does Captain Peabody attribute his success? Why does he wish he had become a captain five years before?

4. What technical information does Peabody gather from the sunset?

5. Why had Peabody given up rum? What in his past probably encouraged him to resist the temptation of strong liquor?

6. Why does Peabody look around for a man whose English has a certain kind of accent to it?

7. Why is the capture of the Post Office packet particularly important? How might the loss of some of its cargo affect the war?

8. Peabody's instructions from the Secretary of the Navy allow him to destroy prizes, even neutral vessels with contraband. What is contraband?

9. What information does Captain Stanton give to Peabody? How does Peabody interpret this news? How does Stanton?

10. Why does Johnathan want to go aboard the Princess Augusta as a member of the prize crew? What is Captain Peabody's reaction?

Chapter IV

1. Why are Captain Peabody and his officers celebrating?

2. Who is Hunningford? In the information he gives to the captain, what does the number after the name of each ship indicate?

3. What does Peabody suspect Hunningford of doing? What argument does he offer to the captain which quiets this suspicion?

4. What are privateers? If you don't know, refer to the introduction to this novel.

5. Why does Hunningford refuse to carry a letter to the captains of the Emulation and Oliver?

6. Is Peabody thinking strategically as he considers attacking the West Indian convoy? Explain why or why not?

7. What does Hunningford say that surprises Peabody? Do you think this forces the captain to change his mind about Hunningford?

How does Peabody finally judge Hunningford?

Chapter V

1. Does Captain Gooding of the *Emulation* run a sloppy ship?
2. How much in money valuables does Gooding expect will be looted from the convoy?
3. According to Peabody, why had Jefferson not built a large Navy?
4. What had Mr. Madison proposed? Would this have been practical, do you think? Why or why not?
5. What irritates Peabody about Washington's attitude toward him?
6. Why can't Peabody sleep eight hours without waking?
7. What is the position of the British ships as the convoy moves into view? What is Peabody's opinion of the British commander?
8. What type of shot does Peabody order for the guns? Why does he use this particular type?
9. What are Peabody's tactics? Why does he hope to lure the three enemy war ships towards the *Delaware*? What has happened to gun number seven? On whom does Peabody put the blame?
10. How would Peabody have liked to fight the *Calypso*? Why doesn't he?
11. Why does Peabody refuse to think of Johnathan as the *Delaware* nears the *Racer*?

Chapter VI

1. According to Peabody, why doesn't Atwell draw any conclusions from the orange he sees?
2. Who was commanding the *Essex*?
3. What is Peabody's opinion of Downing's medical theories? Do doctors accept Downing's theories today?
4. Contrast Johnathan's attitude toward his wounds with the attitude of the other seamen to whom the captain speaks.
5. Why were the prisoners taken by the privateers sent to the United States, rather than set ashore at a neutral port?
6. Why does Peabody burn two of the ships instead of putting a prize crew aboard?

Chapter VII

1. What tactical mistake does Captain Peabody imagine Madison has made? Explain his reasons for thinking so.

2. What is a cartel?

3. What does Peabody do to stop the ship flying the white ensign? Compare this incident with what you know of the Chesapeake affair from the introduction to this novel in this unit. Is Peabody acting like the British captain of the Leopard? Why or why not?

4. What does Dupont apologize for when Peabody comes aboard the Tigresse?

5. Why had Dupont not hoisted the tricolor flag?

6. What does Peabody do when he learns of his mistake? Does he do this gracefully? Does he feel like doing it?

7. What is Peabody's impression of Mademoiselle de Villebois?

8. What does the Marquis do, which shows his kindness and good manners, about the insult that Peabody has just offered the French flag?

Chapter VIII

1. How does Peabody measure Anne de Villebois's height as he tries to remember her?

2. What does the captain think of his treatment of Johnathan during the first part of the voyage?

3. What island is sighted?

Chapter IX

1. What is Peabody's motive in prowling about the area to the lee of St. Kitts?

2. What incident during the shore sortie to destroy the coastal boats shows that Murray is a good commanding officer who remains calm in a difficult situation?

3. What does Peabody want to know when he questions the crewmen of the captured cutter?

4. How does the Delaware prevent help from reaching Nevis?

5. Why does Murray put two men under arrest?

Chapter X

1. What is the punishment of the prisoners?

2. What leads Peabody to think that the mysterious schooner sighted is a friendly ship?

Chapter XI

1. What ship does Mr. Atwell see?

2. Why does Peabody exhibit such caution as he proceeds to attack the enemy ship? What does he suspect?

3. Why does Peabody allow his men to sleep when enemy ships are so near the Delaware?

4. Why does Peabody decide not to fight? Does he want to? What happens to change his mind? Is he angered that he must now fight?

5. What does Peabody hope will happen as the Bulldog, Racer, and Calypso prepare to close for battle?

6. What ship joins the four already at sea? What, according to Peabody, is her motive for doing so?

7. What does Peabody attempt as the Tigresse engages the attention of the three British ships?

8. How does the Marquis intend to enforce Martinique's neutrality?

9. Why can't Davenant allow Peabody to leave the harbor first? What would the admiralty do to him if he did so?

Chapter XII

1. Why did Peabody prefer not to think of Anne de Villebois? Was he successful in not thinking about her?

2. How do the American and British officers react to one another when they first arrive at the Marquis' reception?

3. Does Peabody approve of dancing? Why does he or why doesn't he?

4. How does Dupont decide who will dance with Madame la Comtesse d'Ernee? Is Peabody disappointed at this? Why or why not?

5. Who teaches Peabody how to waltz?

6. Do you think Peabody was used to kissing young women?

Chapter XIII

1. What does Peabody think of the food served at the reception? What historical significance does Anne give the grapefruit?

2. What makes Peabody leave the dance so quickly? What do you think of the honesty of such a plan? How does Peabody excuse himself?

3. What prevents the Delaware from leaving port? Who is the more clever man, Captain Peabody or the Marquis?

Chapter XIV

1. How does Peabody hope to outwit the British? Is he successful?

2. Explain why the Marquis feels he cannot allow a race across the bay?

3. What solution does the Marquis propose in order to decide who leaves the harbor first? Why can't Davenant and Peabody agree to it?

4. What does Peabody notice in Davenant's attitude toward the Marquis? What might explain such an attitude?

Chapter XV

1. What annoys Peabody in connection with his present relations with Davenant?

2. Why does the Marquis object to the marriage of his niece and Captain Peabody? Do you think the objection is a reasonable one?

3. Does the Marquis believe that if parents plan a marriage, the marriage will be more successful?

Chapter XVI

1. How does Washington react to the news of Peabody's marriage? Why does Peabody resent his attitude?

2. How do the Delaware"s seamen celebrate the Captain's marriage?

Chapter XVII

1. Why can't Johnathan be siezed and carried back to the ship by force? What does the captain intend to do to him if he returns voluntarily?

2. Whom has Johnathan married? What is Peabody's reaction to his new wife at his interview with them? To what does he compare them?

Chapter XVIII

1. Why does Peabody find it so difficult to write a reply to Davenant's message?

2. Why is Peabody not afraid to go aboard the enemy ship alone?

3. What member of the party he meets aboard the Calypso does Peabody already know? Why is it important he does not show this man any sign of recognition?

4. What news about the course of the war does Hunningford relate to Peabody? Does Hunningford believe it is useful to prolong the war any longer? Explain the arguments with which he supports his position.

Chapter XIX

1. Does Anne think that the British should be allowed to leave harbor to pursue the pirate? What are her reasons for her opinion?

2. Does Peabody think he will survive until the end of the war? Is this knowledge pleasant or unpleasant for him? Why?

Chapter XX

1. What makes Peabody agree to allow the British ship to leave harbor? Why is the need for secrecy so great?

2. Since the pirate schooner is faster than any of the British ships and the Delaware, how is the Susanna to be captured?

3. What is the penalty for piracy in Martinique? Does Peabody turn them over to the authorities at Martinique? Why or why not?

Chapter XXI

1. Why does Peabody refuse to return Williams and Larson?

2. Why does Davenant want the deserters returned to the Calypso?

3. Why does Davenant prepare to fight a duel rather than offering to box with Davenant?

Chapter XXII

1. Why doesn't Peabody return Davenant's fire?

2. Why don't the seconds reload the pistols, so that Davenant and Peabody might take a second shot at one another?

3. What had Anne done to make certain her husband returned safely from the duel? Who was her accomplice?

Chapter XXIII

1. What does Peabody suggest the English public will think of Davenant's long anchorage in the Martinique harbor?

2. How does Peabody suppose the news of the capture of the Calypso will affect the peace talks?

Chapter XXIV

1. What does the crew of the Calypso do as their ship passes out of the harbor?

2. What is Peabody most afraid of on the night before he must sail to Diamond Head to meet the enemy? What strengthens him against this temptation? Does Peabody think he will be killed?

3. What provision has Peabody made in case he should fail to survive the battle with the Calypso?

4. What one message can keep the Delaware from moving out of the Martinique harbor?

5. Why does Davenant refuse Peabody's offer to dine?

Discussion Questions

1. Compare the wintry setting of Chapter I with Captain Peabody's past and the success or failure of the war from the American point of view. What is the total impression of the chapter? What do you think the author gains by making the setting agree with character and the social-political situation?

2. Discuss Peabody's philosophy as you find it expressed in Chapter II. Why does the captain become calm, for example, when the wind blows its hardest?

3. Do you think Peabody is a cruel man? Discuss his attitude in this connection toward the dead sailors at the end of Chapter II. What evidence in Chapters I, II, and III can you find that shows the captain is or is not a cruel man?

4. Why does Captain Mason drink and shake hands with Captain Peabody? Do you think this would be the attitude of a 20th century captain whose ship had just been damaged and captured by an enemy ship of war? From the knowledge you have of the cordiality between the two captains, what implications can you show about an 18th century man's concept of war?

5. Discuss Peabody's treatment of Hunningford. Does he immediately like or dislike the man? Can you explain this immediate reaction? Has Peabody judged Hunningford as a type or as a man?

6. Is Captain Gooding a man of good manners? How does he treat Captain Peabody? How does he treat Captain Curtis? Is there a difference? Does Captain Gooding exhibit any racial prejudice? If so, compare this to his treatment of Peabody and Curtis. Do you think Gooding is more inclined to judge a man by his character or his social position?

7. In the attack on the convoy, Peabody feels neither awe nor fear, because he feels he has done "all his duty." Do you think it is possible to feel this way? Why or why not? Would you call such a dedication to duty patriotism? Can such an attitude be carried too far? Why or why not?

8. Discuss Peabody's courage or lack of it in battle. Is his mind sharp as he orders his ship into and through the battle? What temptations does Peabody face and overcome as he commands his fighting ship?

9. Is Peabody perfect? Find evidence in Chapter VI which shows you that Peabody neglects discipline aboard his ship. Find evidence he is ignorant in some ways.

10. Why does Peabody call the burning ships at the end of Chapter VI "a horrible sight"? Discuss this in relation to his character and to his patriotism.

11. Does Peabody relate patriotism to religion? Find evidence in Chapter VII that he does or doesn't do this.

12. Why is Peabody angered at the remarks Johnathan makes about the women aboard the _Tigresse_? What do you conclude is the captain's attitude toward women in general? What is the real motive, do you suppose, behind the angry words Peabody directs at Johnathan in Chapter VIII?

13. Discuss the legal procedure aboard ship. Are the prisoners given a fair trial? What temptation confronts Peabody as he considers the sentence of the prisoners? Does he overcome his temptation? If so, how?

14. As the British ships nears his vessel in Chapter XI, why does Peabody decide to fight rather than surrender? Whose approval is he trying to earn? Why is this attempt to win approval ironical?

15. Discuss the way in which Peabody falls in love with Anne de Villebois. Does he admire her for her beauty or her character or both? Do you think this is the way most serious people fall in love?

16. Discuss the humor in Chapter XIII and XIV. Does Peabody share the humor of the various situations in which he finds himself as he attempts to leave the harbor?

17. Compare Johnathan Peabody and his brother in Chapter XVII. What is Johnathan Peabody's philosophy as you can imply it from this chapter and from what you already know of him?

18. Discuss the spiritual effect that Peabody's wound has upon him, especially in relation to his love of Anne. Does he think life is more precious now? Does he love Anne more? Does this spiritual change in him make him less courageous?

19. Do you think Davenant's remark about Johnathan and the American service is sufficient reason for Peabody's challenge? Do you think duelling is morally right? Why or why not? Do you think Peabody is forced into the duel by the manners of the times? Why or why not?

20. Why was Peabody satisfied with the duel, even after he knew Anne had replaced bullets with bread? Wouldn't the honorable thing to do have been to explain the situation to Davenant and arrange another duel? Discuss your answer.

21. Show the different ways Peabody tricks Davenant into a fight between the Calypso and the Delaware.

IV. A TALE OF TWO CITIES

The Historical Background

When Louis XVI came to the throne in 1774, he found himself ruler of a France impoverished by the wars of expansion the nation had waged against England and England's Continental allies. By 1781, the country was nearly bankrupt. The spread of new social, economic, and political ideas, the restlessness of a middle class who chaffed under the restrictions of a feudalistic society, and the obstinancy of an aristocracy that attempted to block any threat to their power and privilege—these too were forces that drove the country toward a great upheaval.

In 1789, Louis summoned the Estates-General to treat the problem of national bankruptcy. The Estates-General, a kind of legislative body that had not met since 1614, was soon taken over by representatives of the commoners, or Third Estate. The nobles, The First Estate, and the clergy, The Second Estate, were obliged to join the commoners in forming a new concept of government for the nation. The Estates-General came to be called, in time, the National Assembly, and finally, the Constituent Assembly. The Assembly was in the hands of the middle class; it wanted to effect political, social, and economic reforms, but had no idea, especially at first, of how to do so. The aristocracy was divided: the king submitted to the Assembly, but a faction of the aristocracy, led by Queen Marie Antoinette and the king's youngest brother, The Comte d'Artois, regretted the king's submission and urged harsher measures against the revolutionaries. The third element in the Revolution were the poor people of Paris, the Paris mob. The mob created the Civic Guard, which eventually became the National Guard. On July 14, 1789, the Paris mob stormed the Bastille, the great fortress in Paris that, in the eyes of some of the poor people of Paris at least symbolized The Old Regime. On October 5, a crowd marched from Paris to Versailles; the people demanded "Bread," then entered the king's palace. Lafayette, the hero of the American Revolution, arrived and managed to insure the personal safety of the royal family. He did advise the king to give in to the wishes of the mob, however, and return with them to Paris. The news of the king's concession to such a request resulted in the large scale "Emigration" of noble families from France. They crossed the frontiers of the nation, fleeing to England and, especially, to the German states.

On August 1, 1789, the Assembly issued the "Declaration of the Rights of Man." "Men are born free and equal in rights," the first article of this document maintained; "Social distinctions can be founded only on public utility." The rights of man, according to the Assembly, included the right of every individual to liberty, property, security, and resistance to oppression. The individual should be henceforth free from all molestation, as long as his actions did not infringe upon the rights of others. The freedom to communicate opinions, even religious opinions, was guaranteed to every citizen. The model for the Declaration of the Rights of Man was the English parliament's "Declaration of Rights" and the American "Declaration of Independence." On August 4, the Assembly abolished feudalism and promised to root out every manifestation of it.

The king became the executive head of the new French government that the Assembly created. He had the power to suspend a legislative measure for a time, but he had no absolute veto over the laws the Assembly enacted. Legislative powers were entrusted to a single deliberative body of 745 members. The judicial system was reformed: torture was forbidden and guilt or innocence decided by a jury. Local government and the Catholic Church in France were also both reformed. But the changes the Assembly made in the Church created civil war within France itself; the king, regretting the fact that he had signed the Assembly's ecclesiastical reforms into law, decided to flee the country. He disguised himself as a servant, obtained a carriage, and smuggled his family out of Paris; at Varennes, a small town on the Meuse, he was recognized and brought back to Paris under arrest. The king was allowed to resume his functions after he had signed the new Constitution. An attempt to depose him led to the Massacre of the Champ de Mars. The National Guard fired upon a disorderly mob gathered at the Champ de Mars to sign a petition addressed to the Assembly asking for the deposition of the king and a republican form of government.

On April 20, 1792, France declared war on Austria and Prussia. Frederick William, the King of Prussia and Emperor Leopold, King of Austria and Hungary, had issued the "Declaration of Pillnitz" in August, 1791. The Declaration warned that Austria and Prussia were willing to interfere in the internal affairs of France in order to restore political tranquillity in that nation. Marie Antoinette was Leopold's sister, and the concern he felt for her safety no doubt motivated him to act as he did. The French, seeing in the Declaration of Pillnitz a threat to national safety, took up the challenge angrily. The people became more and more suspicious of the king.

The French met with little success in the early battles of the war. Power passed from the middle class into the hands of the Paris mob. In August 1792, the royal family was forced to flee to the debating hall of the Assembly for protection from the mob. Large numbers of the king's Swiss Guard, after being ordered by him to cease firing on the people, were murdered by the crowds. The Assembly itself was then beseiged by the mob; they suspended the king and appointed a new ministry. As rumors of the successes of the invading armies reached Paris, the Commune, or Municipal Council of Paris, was granted power by the Assembly to examine individuals suspected of sympathizing with and aiding the approaching enemy. The Commune established a tribunal which roughly examined suspects; those found guilty were turned over to the mob and were killed in batches in the street outside the tribunal's hearing room. The appointment of the tribunal, and their quick justice to "enemies of the Revolution," in September, 1792, began the Reign of Terror. That same month, the Monarchy was declared dissolved. France was now a Republic. In December, the king was tried by the Assembly on charges of treason; he was found guilty and immediately executed on the guillotine. Hundreds followed him, including Marie Antoinette. The terror lasted until July 27, 1794, when Robespierre, who played a significant part in maintaining the Reign of Terror, himself went to the guillotine. The term, "Reign of Terror" is no exaggeration. No one was immune from arrest, not even members of the Assembly; any man might denounce another as a traitor, no matter how vague the ground of his suspicions against him; and the Revolutionary tribunal convicted on the flimsiest evidence. More than 1300 men, women, and children, for example, were executed between June 10 and July 27.

Study Questions

Book 1

Chapter 1

1. In the first paragraph of Chapter I, the person speaking is identified as "we." To whom does this "we" refer?

2. In the second paragraph does the narrator really mean that "things in general were settled forever"? Or is this statement ironical: that is, does the narrator mean the opposite of what he says? Are things ever settled forever? Also, in determining your answer, pay particular attention to the reference to loaves and fishes. If this reference is ironical, can you explain why?

3. How does France entertain herself under the guidance of her Christian pastors? What is ironical about this passage?

4. Why are the messages from America important?

5. Do the Woodman and the Farmer really exist? Or are they symbols for (that is, do they stand for) something that is going to happen? Are they sinister figures? Find evidence in the text to support your answers.

Chapter 2

6. What is Mr. Lorry's business?

7. What is the message Jerry gives to Mr. Jarvis Lorry? Compare the message with the picture the author has tried to build up in this chapter. Find passages, sentences, and words in the chapter which refer to death and decay. How does this relate to the message?

8. Compare chapters 1 and 2. Is the author particular in one of them and general in another? If so, in what sense? How do the meanings of the chapters compare? Is there anything decaying and dying in Chapter 1? If so, what?

Chapter 3

9. What is "a wonderful fact to reflect upon?"

10. What is Mr. Jarvis' mission? How long had the person he is seeking been buried?

Chapter 4

11. Where does the coach stop?

12. On page 22, the town is described. What is the chief occupation of the townspeople? Why can't anyone in the neighborhood endure a lamplighter?

13. When did Mr. Lorry last come from France?

14. On page 24, Mr. Lorry sees Miss Manette in a pier glass. What is the decoration on the mirror frame? Where does the fruit in the baskets come from? Are the figures perfectly shaped? Would you call the whole decoration sinister? As you read the story further, keep this decoration in mind; try to discover the connection between events in France and the decoration.

15. Does Mr. Lorry say a man of business is a warm and gracious friend to his clients? Find evidence in the text to support your answer. Does Mr. Lorry act as if he believed what he says about a man of business? Support your answer from the text.

16. What has happened to Miss Manette's mother?

Chapter 5

17. What happens in the street? What do the people do about it?

18. Who is hungry in France? Where does the hunger manifest itself? What trade is in a flourishing condition?

19. What is written on the wall in wine? What could be the significance of the writing in terms of what will happen in France?

20. Who is Madame Defarge? What is she doing?

21. What can be seen from the upper floors of the building Mr. Lorry and Miss Manette enter that has any promise of healthy life?

22. What is Miss Manette's reaction just before she sees Defarge open the door of the room?

Chapter 6

23. Why does Manette's voice sound so strange?

24. What is his reaction to the light that is coming through the window?

25. What does Dr. Manette think his name is? Who taught him his trade?

26. Whom does Dr. Manette think his daughter is?

27. What does Dr. Manette take from around his neck? Whom does he think his daughter is after he makes an examination of the contents of the rags?

28. Who is in the street as Mr. Lorry, Miss Manette, and her father get into the coach? `Is this the natural condition of the street? Do you think Madame Defarge sees nothing? Or could this statement be ironical? In considering your answer to the last question, turn back to the place in the book where you first see Madame Defarge (page 39) and re-read the description of her. Answer the question on the basis of this re-reading. What proof do you have for your answer?

Book 2

Chapter 1

1. How much time has elapsed between the last scene of Book 1 and the first scene of Book 2?

2. To what is Tellson's bank compared on page 63? Is the bank a cheerful place?

3. What is Tellson's "recipe" for keeping business going as usual?

How many lives had Tellson's taken? How does Dickens emphasize this fact?

4. What has Jerry Cruncher renounced? When did he renounce it?

5. What is Mrs. Cruncher doing that Mr. Cruncher calls "flopping"? Why is he against it?

6. Does young Cruncher look like his father? What distinguishing feature does he share with his father?

7. What is the matter with Mr. Cruncher's fingers?

Chapter 2

8. What is Newgate? What is Old Bailey? Why does Jerry go there?

9. Do the people dislike seeing what goes on at Old Bailey? Why? Who does not have to pay for admittance?

10. Who is Charles Darney? Why is it rather surprising that he should appear so cool and possessed? What is the penalty for treason?

Chapter 3

11. Does the Attorney-General give the jury a good opinion of themselves? Support your answer from the text.

12. How long has the prisoner been conspiring, according to the Attorney General? To whom did he give information? When? What must be the year in which the trial is taking place?

13. To what does Dickens compare the buzz of human voices in the courtroom? Why is this a good comparison?

14. What are John Basard's apparent motives in testifying against the accused according to the Soliciter-General? What is Mr. Cly's motive for testifying?

15. Where had Mr. Lorry first met the prisoner?

16. Do you think the judge is being fair to the man accused? Does he prejudice the court against him? If so, how?

17. What unpatriotic comment had the accused made to Miss Manette? Do you think it was really unpatriotic--or could a man be loyal to his country and still make such a comment?

18. Who is Mr. Carton? How does he manage to destroy the testimony of the witness who has identified the accused as being in Dover on the night in question?

19. Who is Mr. Stryver? What, according to him, are the motives of Basard and Cly?

20. What does Mr. Carton notice about Miss Manette?

21. Why are the blue flies disappointed?

Chapter 4

22. Why had Darnay's friends not been in the court to greet him after his acquittal?

23. What does Sydney Carton say to Mr. Lorry? Is this a taunt? What must be Carton's opinion of a businessman?

24. What is Carton's greatest desire? How does he attempt to accomplish it?

25. What does Carton tell himself in the mirror? Why does he hate Charles Darnay? What does he turn to for consolation?

Chapter 5

26. This chapter is entitled "The Jackal". Who is the jackal? What does he do for Mr. Stryver? Who is the lion?

27. What, according to Mr. Stryver, is wrong with Sydney Carton?

28. What is the vision that Sydney Carton sees?

Chapter 6

29. How does Dr. Manette support himself and his daughter in their modest Soho lodgings?

30. Where had Miss Pross first met Mr. Lorry? Why is she a loyal member of the household? Describe a characteristic feature of Miss Pross' conversation.

31. Mr. Lorry stations "Miss Pross much nearer the lower angels than many ladies immeasurably better got up both by Nature and Art, who had balances at Tellson's." How is a lady better got up by Nature? By Art? What does Mr. Lorry's opinion of Miss Pross indicate about Mr. Lorry's own character? Does he judge people by their bank balances? Does he judge them by their looks? Is he, in other words, completely a man of business?

32. Does Dr. Manette know why he was imprisoned? Does this loss of memory bother him? If so, how?

33. What makes Dr. Manette suddenly ill? Can you guess why?

34. What do Sydney Carton, Dr. Manette, Lucie, and Mr. Lorry think

they hear as the rain begins to fall? Is this a gloomy, sinister thing that they imagine they hear? How does Mr. Carton interpret it?

35. What does Mr. Lorry say to Jerry as he walks home? How does his remark relate to the central incident in Book I? How does it relate to the issue of the trial in Chapters 1-4 in Book II?

Chapter 7

36. To what is the inner room of Monseigneur compared? What is Monseigneur supposedly "swallowing"? How can he be said to "swallow" so much? To what is Monseigneur himself compared? Who, before Monseigneur, said: "The earth and the fulness thereof are mine"?

37. Are the men who hold posts in the government of France capable men? What is their relation to Monseigneur? What miracles do the Unbelieving Philosophers mentioned on page 131 hope to achieve?

38. What is the leprosy that disfigures French Society?

39. How were all things kept in their place by the nobility and their retainers? How does the hangman dress?

40. To whom does Monseigneur devote his chamber? Do you think this comment is ironical? Why or why not?

41. Why does Monseigneur's carriage stop? What does the Monseigneur think of the people? Why does he throw a coin out the window?

42. Who throws a coin back into the carriage? Why?

43. What is the rolling of the "Fancy Ball" that the father of the dead child sees? What is the name of the woman knitting? Why is her knitting sinister?

Chapter 8

44. Why does the Marquis blush?

45. What are the people eating for supper? What makes them so poor?

46. To what does the mender of roads compare the man who was hanging on the back of the carriage?

47. Who are the Furies? Why do they accompany Monseigneur?

Chapter 9

48. How is the chateau decorated on the outside? What is the Gorgon's head? In Greek myth, what did the sight of the Gorgon's head do to men and animals?

49. Why is the Marquis hall "grim"? Who is "benefactor" of the peasant? Why is he a "benefactor"?

50. Where does the nephew come from? Was he in danger while there? Do you have any suspicion as to the identity of the nephew?

51. What does the Marquis believe is the only lasting philosophy of government?

52. What is a Lettre de Cachet? If you don't know, look up the term in a dictionary or encyclopedia. Why has the Marquis not been able to obtain one against his nephew?

53. What does the "New Philosophy" of the nephew require him to do? What will happen to his property? How will he look upon his country? How will he gain his living?

54. How does the nephew know of a doctor living with his daughter in England? Does this give you an indication of the nephew's identity?

55. To what animal is the Marquis compared as he prepares to go to bed?

56. What does the water in the fountain of the chateau look like as the morning sun touches the top of the trees? How does this image of the sun on the water foretell the discovery made at the end of the chapter? Where in the novel has the reader met the name "Jacques"?

Chapter 10

57. How much time has elapsed between this chapter and the ones just previous to it?

58. How does Charles Darney earn his living?

59. What is the promise that Charles extracts from the Doctor? What does the Doctor prevent Charles from telling him? Do you suspect the "other" identity of Charles Darney?

60. What is the low hammering sound Lucie hears in her father's bedroom?

Chapter 11

61. What does Mr. Stryver intend to do? What does he recommend that Sydney do? Compare Mr. Stryver's attitude as a suitor toward Lucie with Charles' attitude toward her.

Chapter 12

62. When Mr. Stryver is disappointed in his romantic expectations, whom does he blame?

63. Why does Carton wander about the streets at night?

64. Is Sydney happy with his dissipated life? Find evidence, from what he tells Lucie, for your answer.

65. What does he promise Lucie?

Chapter 14

66. How does Mr. Cruncher earn his money during the daytime? Why does he strike his son on the ear?

67. Why does the crowd attack the funeral procession? Why don't the officers of the law stop them?

68. Whose funeral is it? Where else has this character appeared in the story?

69. What does Jerry see his father doing when he steals out at night after his father? What explains the rust on Mr. Cruncher's fingers?

Chapter 15

70. What is the "smouldering fire that burnt in the dark, lay hidden in the dregs of it [Defarge's sour wine]"?

71. Where else has the mender of roads appeared in the novel? What does he tell the man in Paris concerning the murderer of the Marquis? Where is the murderer kept?

72. Why has Defarge presented a petition to the King? What happened to him when he did so?

73. Where is the list of the condemned kept?

74. Why do the Defarges allow the mender of roads to see the parade of the King's court? What is the reaction of the mender of roads to this glorious show? How do the Defarges correct and console him? Who do they imply will benefit from the ruin of the nobility?

Chapter 16

75. What had happened to the stone faces, according to rumor, when the Marquis died? What had happened to them when his murderer was executed? What do you think the stone faces stand for— what class of people?

76. What is the real name of the spy about which the Defarges are told? Where has he come from? Where has he appeared before in the novel?

77. Are the Defarges disappointed to think that the Revolution may not come in their own time? How do they console themselves? What will be let loose when the Revolution does come?

78. What does the spy want to get one of the Defarges to say? Does he succeed?

79. What is the relation between Dr. Manette and Defarge? Who knows of this relationship? Whom does Basard say Lucie Manette is going to marry? How do the Defarges react to this information?

80. Why is Madame Defarge called a "Missionary"? What gospel is she spreading? Why would the world do well never to breed her type again?

81. What did the women count as they knitted? What is the "darkness closing in"? Is "darkness" meant to be taken literally, or is it figurative; that is, does "darkness" have a larger meaning than referring to one particular night?

Chapter 17

82. From where has Lucie's love come?

83. What did Dr. Manette see in the moonlight in his cell in the Bastille? How did this affect Dr. Manette? Do you think the image he saw in the cell has a wider meaning? Could it have been, for example, a symbol of freedom? In answering this question, consider carefully what the image did for him.

Chapter 18

84. What is the central event taking place in this chapter?

85. What troubles Mr. Lorry about Dr. Manette? What happens to him after Lucie and Charles leave? Why?

Chapter 19

86. How does Mr. Lorry talk to Dr. Manette about his illness? Why does he choose this way, rather than speaking of it to him more directly?

87. Had Dr. Manette anticipated his relapse? Does he think it will happen again? What does Mr. Lorry suggest that will prevent the Doctor from relapsing into his old illness again?

Chapter 20

88. What does Carton want of Charles Darney? Why? What does Carton make light of? What does he tell Charles he is incapable of? Do you think this is true?

89. What does Lucie think of Carton? What does she urge her husband to do?

Chapter 21

90. How does Dickens indicate the passing of time? Is the technique he employs in this chapter better than simply saying, for example, "years passed"? Why?

91. What has happened to Mr. Stryver? Who are the "lumps of bread and cheese"? Is this a good description? What does it tell you about Mr. Stryver's children?

92. What does Darnay mean when he says to Mr. Lorry: "You know how gloomy and threatening the sky is"?

93. What is the change of scene that takes place in the middle of this chapter? What is the connecting image, or sound, that unites the quiet Soho garden with the raging streets of Paris? Why do you think Dickens changes scenes in the middle of the chapter?

94. How are the people armed?

95. Is the Bastille successfully stormed, or does it surrender?

96. What does Defarge do, once he is inside the fortress?

97. What happens to the governor of the fortress? Why--what is the charge against him in the minds of the mob?

98. To what is the mob compared?

Chapter 22

99. Why do the women rush out after Foulon? What has he told them to do?

100. Why does the crowd, after waiting for hours, suddenly attack Foulon in the Hall of Examination? Who else is executed that day?

101. Why do the people of the St. Antoine sleep peacefully?

Chapter 23

102. What does the man who comes upon the mender of roads resemble? Has he eaten?

103. Why do the mender of roads and his friends not respond to the fire bell? How do the stone faces look as the chateau burns?

104. Why does Mr. Gabelle have to bar the door of his house?

Chapter 24

105. What is a loadstone rock?

106. What has happened to the French aristocracy? What is the year and the month in which the story is now taking place? Why does the aristocracy gather at Tellson's bank?

107. Why does Mr. Lorry intend to go to Paris? Why does he think he will be safe there? Who will he take with him? To what animal is Jerry compared?

108. To whom is the letter that Charles takes from Tellson's addressed? What has happened to Gabelle?

109. Why is Charles Darnay going to Paris? Who is he? What does this course of action tell you about Charles Darnay's courage?

Book III

Chapter 1

1. What allows Charles Darnay to pass through the country on his way to Paris?

2. What is the decree that was passed on the day that Charles left England?

3. Who takes Charles to prison when he arrives in Paris? Why does Charles' passage through the streets excite little comment?

4. Why is Charles surprised at the prisoners?

Chapter 2

5. What is being done in the courtyard outside Mr. Lorry's lodging?

6. Why does Dr. Manette think he leads a charmed life in the city?

7. What had the people who brought their weapons to the grindstone been doing?

8. To what does Dickens compare the earth in the final part of the chapter? Is this comparison a good one or not? Why?

Chapter 3

9. Why do Mr. Lorry and Miss Pross go out to find Dr. Manette, Lucie, and her child different lodgings? Why can't they live with him?

10. What excuse does Defarge give Mr. Lorry for coming to see him? Why do the Defarges visit the Manette residence?

11. What attitude does Madame Defarge urge Lucie to take toward Charles Darnay? What is Lucie's reaction to such advice?

Chapter 4

12. How many people had been killed in four days and nights?

13. What was the "National Razor"? Who was the executioner named after?

Chapter 5

14. How did Lucie half believe her hope that Charles would be home any minute?

15. Why does Lucie go to the street where the woodcutter lives? What is the little joke the woodcutter has about his saw? How long did Lucie usually stay in the street?

16. What is the Carmagnole?

Chapter 6

17. What is the "Evening Paper" at La Farce? What happened to the prisoners Charles had seen on the first night of his arrival at the prison? How was the prison guarded at night?

18. Why had Charles not returned to France sooner than he did?

19. What is the prevailing color of the Republic?

Chapter 7

20. Why did the Darnay household keep no French servants?

21. Do the Darnays wish to leave Paris? Why don't they do so at once?

22. Who has denounced Charles?

Chapter 8

23. Who does Miss Pross see in The Good Republican? Why does he wish to talk to her outside? What had he done to Miss Pross years before?

24. Who suddenly appears at Jerry's elbow?

25. Why does Basard go with Carton to Tellson's? What is he afraid of?

26. What is Carton's "ace"? Who is Basard fearful will testify against him if he is denounced? Why? What had Basard done to the French people?

27. How does Jerry know that Cly is still alive?

28. Why did Basard leave England? What can he do at La Concierge in his present position?

Chapter 9

29. Why is Mr. Lorry angry at Jerry? To whom does Jerry sell his "merchandise"? How does Jerry promise to make amends for his past occupation?

30. What had Basard agreed to do for Carton if things went ill for Charles Darnay? What would Carton do in return for Basard?

31. Why did Carton believe his life has been a failure?

32. How does the woodcutter keep time?

33. What words does Carton remember from his past that comfort him? What does he ask of the child he carries across a street?

34. To what animals does Dickens compare the jury? To what animal does he compare Charles Darnay?

35. What does the judge tell Dr. Manette that the Republic might demand of him?

36. What had Defarge found in cell 105 of the North Tower on the day the Bastille was stormed?

Chapter 10

37. Where had Dr. Manette been walking when the carriage picked him up? What relation to one another were the men who had picked him up? What did they do as they entered the door of the house? Why?

38. Who was the patient? Why had the patient's arms been tied down? Who was the other patient? What was wrong with him?

39. How did the two brothers attempt to influence the young woman to give in to their desires? What happened to the husband of the young woman? How had her brother tried to revenge himself on the nobleman? What does the boy do as he dies?

40. How long did the young woman live?

41. Why did the young men not want the matter spoken of? Why had the Doctor written to the Minister of State?

42. Why had the wife of the Marquis St. Evremonde come to visit the Doctor? Could he satisfy her request?

43. What is the year in which Dr. Manette wrote his prison document?

Chapter 11

44. How does Charles console his wife as he is parted from her? Where are the weary at rest? (See Job 3/17)

45. What does Carton do as he leaves Lucie? What does he say to her?

46. Where does Dr. Manette intend to go in order to plead for his son? Does Mr. Lorry think he will succeed in his plea? Why or why not?

Chapter 12

47. Why does Carton enter the St. Antoine section of the city?

48. What connection does Madame Defarge have to the dying boy and girl Dr. Manette tended before he was sent to the Bastille?

49. What time is Dr. Manette expected to return? When does he come back? What is wrong with him?

50. Who is it, according to Carton, that is about to denounce Dr. Manette, Lucie, and the child? On what charge are they to be denounced?

51. What does Carton make Mr. Lorry promise?

Chapter 13

52. How many heads were to roll on that afternoon?

53. What does Charles do in his last hours?

54. Why does Carton ask Charles to write a letter?

55. Who is taken out to the carriage by Basard?

56. What is the seamstress accused of? Does she know the true identity of her fellow prisoner?

57. Is the carriage in which Darnay, Lucie, their child, Dr. Manette and Mr. Lorry riding being pursued?

Chapter 14

58. Of what does Madame Defarge accuse her husband? What are the feelings of Madame Defarge and the Vengeance toward the child?

59. Why does Madame Defarge go to Dr. Manette's lodgings before the time of execution?

60. Why does Jerry never again intend to interfere with his wife's "floppings"?

61. How does Madame Defarge die? After the murder, what does Miss

Pross do that shows her presence of mind? How did Madame Defarge injure Miss Pross?

Chapter 15

62. What have the carriages of absolute monarchs and the equipages of feudal lords become?

63. Who is the most notable figure among the prisoners in the tumbrils?

64. Why is The Vengeance disappointed?

65. What does Carton do to comfort the seamstress just before she is taken away?

66. Does Carton bear bitterness in his heart toward the French people as he dies? Defend your answer from the text.

Discussion Questions

1. Discuss the statement, "It was the best of times, it was the worst of times," with which the novel opens. For whom is it the best of times, for whom the worst? Show how Dickens constantly shifts between "best" and "worst" throughout the chapter. Is this technique effective in criticizing society? Why? (Hint: Irony is saying one thing but meaning another. Show how Dickens is saying "best" at times but meaning "worst.")

2. Why is the first chapter in the book at all? Couldn't the novel have survived without it? After all, the story really begins in Chapter 2--or does it? Discuss the value of the first chapter, asking yourself whether it is needed or not. Does it add anything to the book as a whole? What, perhaps, does it tell you about the type of story which the author is going to tell?

3. Skim over the first two chapters again looking for references to spirits, miracles, and so forth. How do these references work as a means for social satire; that is, how does the novelist criticize society by talking about such things? Do these references also fit into the story the author is telling? How? Is Mr. Lorry about to perform a kind of miracle? What?

4. Discuss the death and decay in the first six chapters of the novel. Are there many statements and symbols in the first six chapters which give the impression of death and decay? How do the death and decay themes, or the references as a whole, criticize society in the two cities? How do the themes relate to what has happened to Dr. Manette?

5. Compare Tellson's Bank with the British nation. What features do they have in common? How are both maintained? Then discuss how Chapter 3 relates to Chapter 4. See especially if the attitude

of the crowd at Old Bailey has anything in common with the principles upon which Tellson's and the British nation are operated.

6. Look for all the animal references you can find up to page 111. Who, for example, is the jackal? Who are the tigers? As you read, continue to look for animal references. Why does Dickens, do you suppose, compare animals to men? If men are symbolized as animals, what does the world become as a symbol?

7. Contrast the Soho dwelling of Dr. Manette and his daughter with the pictures that have been presented of London and Paris. Discuss the differences between the life of Soho with the life outside it in the cities. Then show how Dickens lets you know that Soho is not really apart from the ugliness and evil outside it.

8. Discuss the symbolical meaning of the Marquis' blush and the ghostly appearance of the man who hangs onto his carriage. Where in the novel has redness appeared? Where has the idea of ghosts come into the book? How do these previous references relate to the events in chapters 8 and 9?

9. Why does Dickens write about stone figures on the Chateau? Discuss the way in which these stone figures fit into the rest of the story. In answering this question, attempt to relate what you know of French society from the novel to the stone carvings. Why does the dead Marquis resemble the stone figures at the end of chapter 9 in Book II?

10. In chapters 10 to 15 there is a good deal of comedy for which Dickens was famous. Who are the comic characters in this part of the book? What makes them comic? Do you suppose the comedy lies in the difference between what the characters _think_ they are and what they _really are_? In other words, is _comedy_ a result of self-deception by the characters? Discuss this using examples from the text.

11. Discuss the romance that you find in these chapters. Each of Lucie's three lovers, Darnay, Carton, and Stryver differs in his attitude toward himself. Who is the comic suitor? Who is the ideal lover? Who is the pathetic lover? Which of the suitors has greatest depth of character; that is, which one do you come to know the best? Why? Do you sympathize with him? Why?

12. Discuss the characters of the Defarges. Are they interested more in justice or in revenge? Support your answer from the text. Re-read page 217. How do they attempt to convince the mender of roads that he should belong to their movement? What will be his motives? Prove your answer from the text by closely analyzing their appeal to him on page 217.

13. At the end of chapter 19, the reader finds Mr. Lorry and Miss Pross burning and burying Dr. Manette's shoemaker's bench. "So wicked do destruction and _secrecy_ appear to honest minds, that Mr. Lorry

and Miss Pross. . . almost felt and almost looked like accomplices in a horrible crime." Analyze this statement. Does it explain the author's own convictions regarding destruction and secrecy, or the views of one of the characters? What part has destruction and secrecy played in the life of Dr. Manette while he was in France? What part in the life of Carton, of Charles, of the Marquis, of the French people? Is the coming Revolution a result of destruction and secrecy? Why or why not?

14. Read the following selection on the storming of the Bastille from the French Revolution by Thomas Carlyle.

> To describe this siege of the Bastille (thought to be one of the most important in History) perhaps transcends the talent of mortals. Could one but, after infinite reading, get to understand so much as the plan of the building! But there is an open Esplanade, at the end of the Rue Saint-Antoine; there are such Forecourts, Cour de l'Orme, arched Gateway (where Louis Tournay now fights): then new drawbridges, dorman-bridges, rampart-bastions, and the grim Eight Towers; a labyrinthic Mass, high-frowning there, of all ages from twenty years to four hundred and twenty--beleaguered, in this its last hour, as we said, by mere Chaos come again! Ordnance of all calibres; throats of all capacities; men of all plans, every man his own engineer; seldom since the war of Pygmies and Cranes was there see so anomalous a thing....
>
> Let conflaguration rage; of whatsoever is combustible! Guard rooms are burnt, Invalides mess-rooms. A distracted 'Peruke-maker with two fiery torches' is for burning 'the saltpetres of the Arsenal'--had not a woman run screaming; had not a Patriot, with some tincture of Natural Philosophy, instantly struck the wind out of him (butt of musket on pit of stomach), overturned barrels, and stayed devouring element. A young beautiful lady, seized escaping in these Outer Courts, and thought falsely to be De Launay's daughter, shall be burnt in De Launay's sight; she lies swooned on a Paillasse; but again a Patriot, it is brave Aubin Bonnemere the old soldier, dashes in, and rescues her. Straw is burnt; three cartloads of it, hauled thither, go up in white smoke; almost choking Patriotism itself; so that Elie had, with singed brows, to drag back one cart; and Réole the 'gigantic haberdasher' another. Smoke as of Tophet; confusion as of Babel; noise as of the Crack of Doom!
>
> Blood flows; the ailment of new madness. The wounded are carried into houses of the Rue Cerisaie; the dying leave their last mandate not to yield till the accursed Stronghold fall. And yet, alas, how fall? The walls are so thick! Deputations, three in number, arrive from the Hotel-de-Ville....

. These wave their Town-flag in the arched Gateway; and stand, rolling their drum; but to no purpose. In such Crack of Doom, De Launay cannot hear them, dare not believe them: they return, with justified rage, the whizz of lead still singing in their ears. What to do? The Firemen are here, squirting with their fire-pumps on the Invalides cannon, to wet the touchholes; they unfortunately cannot squirt so high; but produce only clouds of spray....

What shall De Launay do? One thing De Launay could have done: what he said he would do. Fancy him sitting, from the first, with lighted taper, within arm's-length of the Powder-Magazine; motionless, like an old Roman Senator, or Bronze Lamp-holder; coldly apprising Thuriot, and all men, by a slight motion of his eye, what his resolution was:——Harmless he sat there, while unharmed; but the King's Fortress, meanwhile, could, might, would, or should in nowise be surrendered, save to the King's Messenger; one old man's life is worthless, so it be lost with honor; but think, ye brawling canaille, how will it be when a whole Bastille springs skyward!——In such statuesque, taper-holding attitude, one fancies De Launay might have left Thuriot, the red Clerks of the Basoche, Curé of Saint-Stephen and all the tagrag-and bobtail of the world, to work their will.

And yet, withal, he could not do it. Hast thou considered how each man's heart is so tremulously responsive to the hearts of all men; hast thou noted how omnipotent is the very sound of many men? How their shriek of indignation palsies the strong soul; their howl of contumely withers with unfelt pangs? The Ritter Gluck confessed that the ground-tone of the noblest passage, in one of his noblest Operas, was the voice of the Populace he had heard at Vienna, crying to their Kaiser: Bread! Bread! Great is the combined voice of men; the utterance of their instincts, which are truer than their thoughts: it is the greatest a man encounters, among the sounds and shadows which make up this World of Time. He who can resist that, has his footing somewhere beyond Time. De Launay could not do it. Distracted, he hovers between two; hopes in the middle of despair; surrenders not his Fortress; declares that he will blow it up, seizes torches to blow it up, and does not blow it. Unhappy old De Launay, it is the death-agony of thy Bastille and thee! Jail, Jailoring and Jailor, all three, such as they may have been, must finish.

For four hours now has the World-Bedlam roared: call it the World-Chimera, blowing fire! The poor Invalides have sunk under their battlements, or rise only with reversed muskets: they have made a white flag of napkins;

go beating the *chamade*, or seeming to beat, for one can hear nothing. The very Swiss at the Portcullis look weary of firing; disheartened in the fire-deluge: a porthole at the drawbridge is opened, as by one that would speak. See Huissier Maillard, the shifty man! On his plank, swinging over the abyss of that stone Ditch; plank resting on parapet, balanced by weight of Patriots,---he hovers perilous: such a Dove towards such an Ark! Deftly, thou shifty Usher: one man already fell; and lies smashed, far down there, against the masonry! Usher Maillard falls not: deftly, unerring he walks, with outspread palm. The Swiss holds a paper through his porthole; the shifty Usher snatches it, and returns. Terms of surrender: Pardon, immunity to all! Are they accepted?---'*Foi d'officier*, On the word of an officer,' answers half-pay Hulin,---or half-pay Elie, for men do not agree on it,---'they are!' Sinks the drawbridge,---Usher Maillard bolting it when down; rushes in the living deluge: the Bastille is fallen! *Victoire! La Bastille est Prise!*. . . .

Why dwell on what follows? Hulin's *foi d'officier* should have been kept, but could not. The Swiss stand drawn up, disguised in white canvas smocks; the Invalids without disguise; their arms all piled against the wall. The first rush of victors, in ecstasy that the death-peril is passed, 'leaps joyfully on their necks'; but new victors rush, and ever new, also in ecstasy not wholly of joy. As we said, it was a living deluge, plunging headlong: had not the Gardes Françaises, in their cool military way, 'sheeled round with arms levelled,' it would have plunged suicidally, by the hundred or the thousand, into the Bastille-ditch.

And so it goes plunging through court and corridor; billowing uncontrollable, firing from windows--on itself; in hot frenzy of triumph, of grief and vengeance for its slain. The poor Invalides will fare ill; one Swiss, running off in his white smock, is driven back, with a death-thrust. Let all Prisoners be marched to the Town-hall, to be judged!---Alas, already one poor Invalide has his right hand slashed off him; his maimed body dragged to the Place de Grève, and hanged there. This same right hand, it is said, turned back De Launay from the Powder-Magazine, and saved Paris.

De Launay, 'discovered in grey frock with poppy-coloured riband,' is for killing himself with the sword of his cane. He shall to the Hotel-de-Ville; Hulin, Maillard and others escorting him; Elie marching foremost 'with the capitulation-paper on his sword's point.' Through roarings and cursings; through hustlings, clutchings, and at last through strokes! Your escort is hustled aside, felled down; Hulin sinks exhausted on a heap of stones. Miserable De Launay! He shall never enter the

Hotel-de-Ville: only his 'bloody hair-queue, held up in a bloody hand'; that shall enter, for a sign. The bleeding trunk lies on the steps there; the head is off through the streets; ghastly, aloft on a pike.

Rigorous De Launay has died; crying out, 'O friends, kill me fast!' Merciful De Launay must die; though Gratitude embraces him, in this fearful hour, and will die for him; it avails not. Brothers, your wrath is cruel! Your Place de Greve is become a Throat of the Tiger; full of mere fierce bellowings, the thirst of blood. One other officer is massacred; one other Invalide is hanged on the Lamp-iron; with difficulty, with generous perseverance, the Gardes Françaises will save the rest. Provost Flesselles, stricken long since with the paleness of death, must descend from his seat, 'to be judged at the Palais Royal';---alas, to be shot dead, by an unknown hand, at the turning of the first street!---[1]

---

[1] Histoire de la Revolution, par Deux Amis de la Liberté, i. 267-306; Besenval, iii. 410-434; Dusaulx, Pris de la Bastille, 291-301; Bailly, Memoires(Collection de Berville et Barriere), i. 322 et seqq.

Now read a modern historian's account of the same thing:

Gershoy - The French Revolution and Napoleon

THE FALL OF THE BASTILLE

In the early morning of July 14, while the tocsin at the Hotel de Ville summoned the volunteers to their task, the mob was roaming restlessly about the city, desperately intent upon getting arms. The news came that there were plenty at the Hotel des Invalides and at the Bastille. Part of the mob stormed the Invalides and carried out great quantities of muskets and shot, while another group made its way to the eastern part of the city and surrounded the Bastille. The citizen guard of volunteers had also gathered before its walls during the forenoon, equally anxious to procure arms.

Originally a fortress outside the city walls, the gray rock of the Bastille with its walls ten feet thick and its towers more than ninety feet high then lay in the heart of the workingmen's section and was used as a state prison. Many horrifying stories were told about it, tales of vaults and dungeons deep in the earth, of prisoners doomed for years to maddening darkness, of cruel tortures and agonizing deaths. The stories were largely false, but the Parisians believed them; and in the eyes of all liberty-loving people in Europe the Bastille was the hateful symbol of despotism and oppression.

The governor of the Bastille, De Launay, was not unprepared for the mob. His garrison was ready, and the cannons were in place. Two drawbridges and the outer and inner courts separated the fortress from the milling crowd without. It seemed safe against attack. For hours the attack did not come, though the crowd in the streets before the Bastille grew thicker and more menacing. When it came, the attack was a terrible accident. De Launay had just rejected a petition demanding arms for the volunteer civic militia; but he had also given assurances that the cannon would not be used against the crowd unless he were attacked. To allow the deputation to leave, the drawbridge over the moat had been lowered, and a feverish throng poured over it until they stood under the very walls of the fortress. The drawbridge was then raised behind them, and from within the Bastille shots were fired upon the unarmed people.

Then the siege began. Despite the fury of the assailants, who dragged cannon through the streets of Paris, despite the valor of the experienced French Guard who directed operations, the Bastille might have held out for many hours. But the garrison grew mutinous and De Launay lowered the drawbridge of the fortress admitting the mob. The officers of the French Guard had granted De Launay and his men an honorable capitulation, but the promise could not be kept, for the besiegers were not to be restrained. Maddened by the losses in their own ranks and infuriated by what they regarded the governor's treachery in luring them into the inner court, they fell upon De Launay and the Swiss garrison and killed them. The sickening laughter and the mutilation of the bodies were the deeds of an unleashed mob that was beyond the control of justice and mercy; but they were the deeds of a people whom an oppressive government had rendered callous to cruel violence and brutality. The verdict of posterity strongly condemns their actions, but many of their contemporaries everywhere in France and Europe rejoiced that they had stormed the stronghold of repression.

Of the two accounts above, which is closer to the Bastille scene in The Tale of Two Cities? Why? Is Carlyle writing an "objective" report of the events of July 14 or is he taking sides? If so, whose side? Is the second historian writing an "objective" account or not? In the selection from Carlyle, is the storming of the Bastille a very important event? Is it in the other selection? Is the storming of the Bastille very important to Dickens? What does the taking of the Bastille symbolize for Carlyle, for the other historian, for Dickens?

15. The fifteenth chapter of Revelations, written by St. John, is reprinted below; study it and then answer the questions which follow:

> Revelations 15
>
> [1]And I saw another sign in heaven, great and marvelous, seven angels having the seven last plagues; for in them is filled up the wrath of God.
>
> [2]And I saw as it were a sea of glass mingled with fire: and them that had gotten the victory over the beast, and over his image, and over his mark, and over the number of his name, stand on the sea of glass, having the harps of God.
>
> [3]And they sing the song of Moses the servant of God, and the song of the Lamb, saying, Great and marvellous are thy works, Lord God Almighty; just and true are thy ways, thou King of saints.
>
> [4]Who shall not fear thee, O Lord, and glorify thy name? for thou only art holy: for all nations shall come and worship before thee; for thy judgments are made manifest.
>
> [5]And after that I looked, and, behold, the temple of the tabernacle of the testimony in heaven was opened:
>
> [6]And the seven angels came out of the temple, having the seven plagues, clothed in pure and white linen, and having their breasts girded with golden girdles.
>
> [7]And one of the four beasts gave unto the seven angels seven golden vials full of the wrath of God, who liveth for ever and ever.
>
> [8]And the temple was filled with smoke from the glory of God, and from his power; and no man was able to enter into the temple, till the seven plagues of the seven angels were fulfilled.

The number 7 is a frequent symbol which runs through Revelations. Is there any reference to number 7 in chapter 21 ofthe Tale of Two Cities? Is it connected with a reference to Judgment Day? Who is being judged? Who has been doing the judging? In what respect are these judges like the seven angels in Revelations? Do images of fire, the sea, and storm enter into chapter 15 of Revelations? Do they enter into the narrative of Tale of Two

Cities? What, in the Tale of Two Cities, corresponds to the Temple of God? Who have thought themselves Gods of the earth in France? Who now rules the earth? Would you say Dickens had in mind Revelations when he wrote this part of The Tale of Two Cities?

16. Discuss the way in which Dickens pictures the Revolution in the early chapters of Book III. In what way are the revolutionaries guilty of the same crimes as the aristocrats of the Old Regime? Are the poor people of Paris, who now have power in their hands, cruel? Give evidence from the text to support your answer. Are they, at times, kind? Can you find evidence in the text to support your answer? Do you think Dickens is giving you a fair picture of the Revolution? Is he for or against the people? Is he for or against the aristocracy in this part of the book? From these scenes of the Revolution, would you say that Dickens underestimates or overestimates men? Or does he see them as they are?

17. Defend or attack this statement: Lucie Manette is a symbol for order and peace in the first half of Book III (chapter 2-8). Argue your case by referring to the text. Does she bring order and peace into the lives of those around her?

18. Discuss the philosophy of Sydney Carton, especially as it is revealed in his conversation with Mr. Lorry on the night before the day Charles is to be executed. What does he think makes the life of a human being worthwhile? Why has he wasted his talents? Is the waste his fault? Is he a sentimental man? Do you think this is good or bad? Is he a Christian?

19. Compare Miss Pross and Madame Defarge. What is most important to Miss Press? What is most important to Madame Defarge? Is Madame Defarge a patriot or a victim of circumstance?

20. Reread page 464. What is the reason given here for the French Revolution? What is the reason for the violence and bloodshed that the revolutionaries have brought about?

21. Discuss Sydney Carton as a hero. Does he display courage as he dies? Does he die justly? Does he die hating his enemies? Does he die with love in his heart? If so, for whom? Do you think he is just a sentimental man? A fool? Or is he a very noble man?

22. Discuss this statement: "The sacrifice Sydney Carton makes is the solution to the cycle of oppression and bloodshed. His generosity makes him a willing scapegoat for the sins of others; but by allowing himself to be killed, he helps in the regeneration of his society." Is this true or false? Defend your answer by reference to the text.

23. Compare Sydney's second vision, on page 469, with his first vision on page 111. How are they similar? How do they differ? Compare the visions with John's vision in chapter 21 of Revelations. How

are Sydney's visions similar to John's?

V. WAR AND PEACE

Historical Background

A major phase of the French Revolution ended in the second half of 1794. The radical Jacobins were out of power, their leaders dead, exiled, or threatened into silence. In December, 1794, even the famous Jacobin Club of Paris was closed. The moderates controlled the government and attempted to secure their position by taking measures against a ruinous inflation of the national currency, pursuing the war against Austria, Prussia, Spain, Sardinia, and England with greater vigor, and thwarting the sporadic uprisings of Paris mobs. The government was partly successful. A series of treaties concluded at Basle in 1795 ended hostilities between France, Prussia, and Spain.

In 1795, the government called upon a young Corsican gunner, Napoleon Bonaparte, who had performed bravely and cleverly during the Revolution, to clear the streets of Paris of insurgents. He did so with "a wiff of grapeshot." This service, plus the fact that he married into a socially prominent family, earned him the command of a French army that invaded Italy the following year.

The Italian campaign was a brilliant success. A series of battles against the Austrians brought the leaders of the Italian states to sue for peace; and Austria herself, threatened with the capture of Vienna by Napoleon, signed a treaty with him in October, 1797. Venice, Genoa, and large areas of northern Italy became dependent upon France. Southern Italy and Switzerland were conquered by Napoleon in 1798; in May of that year, Napoleon landed in Egypt from which he expelled the Turks after a series of desert battles. But the English fleet destroyed the French fleet in the Battle of the Nile, thereby cutting off Napoleon's army. After a number of further victories against the Turks, Napoleon left the French army to hold Egypt as long as possible before surrendering; he slipped past the English blocade, returned to Paris, and made himself master of France. During his absence, the French government had again gone to war with European powers: Russia and Austria had joined England in a new coalition against the French. In 1801, a treaty of peace was concluded: English victories in Egypt and in the harbor at Copenhagen were balanced by French victories in Europe. By 1802, a treaty was signed between England and France at Amiens. This treaty might well have marked the end of the long series of wars that had torn Europe since the Revolution. But the peace was not to be permanent. Napoleon had no intention of concluding a lasting peace. His own position as head of the French government depended partly on the military success he could achieve for the French people. Also, much of the nation, and Napoleon himself, perhaps, believed that the doctrines of the Revolution--liberty, equality, and fraternity--were applicable to all men. The French armies were to be the avenging angels of Europe, clearing her of the tyrannical monarchies that oppressed the people, bringing the fruits of freedom to mankind.

Napoleon's seizure of power had pleased almost all elements of the French population. The royalists saw him as a kind of new king, a strong figure who would revive a national glory that had been stained by the excesses of the Revolution. The republicans saw him as a revolutionary leader. Even those who held no specific political opinions welcomed Napoleon as a restorer of tranquility to a France that had been shaken by the storms of internal dissension and war for twenty years. They admired the strength and efficiency of his regime, which sharply contrasted to the clumsy operation of the old moderate government.

In May, 1803, the peace of Amiens broke down and France again went to war with England and a European alliance. The French rallied around Napoleon even more fervently than before, though a plot against Napoléon's life came to light at the same time. The leader of the conspiracy, Georges Caudal, was executed and his compatriots jailed or exiled. Napoleon suspected that the Duc d'Enghien, prince of Conde and an immigrant noble, was also involved in the plot. He ordered the prince seized in his palace near Strasburg, brought quickly to Vincennes, near Paris, and shot after a mock court martial. In May, 1804, Napoleon relinquished his position as First Consul for life, a post he had assumed in 1802; he now became, by decree of the Senate, Emperor of the French. He forced the Pope to come to Paris, and, in the cathedral of Notre Dame, to officiate at his crowning.

Napoleon was not simply a military genius; he was also an astute statesman. His Concordat with Pope Pius VII healed the breach between the Catholic Church and largely Catholic France. The Napoleonic codes were still further manifestations of Napoleon's statesmanship: civil and criminal procedures, a penal code, penal law, and commercial law were included in the Codes. Again, the Revolutionary ideals were preserved, but the impracticalities such idealism often fostered were absent from the codification. The Codes laid the basis for French law from that day to this; they also greatly influenced the legal systems of those nations conquered by the emperial armies. French education, public works, and commerce also prospered under Napoleon's reign.

In 1805 and 1806, Napoleon won the most spectacular victories in his career; he smashed one after another the armies of Austria, Prussia, and Russia. The Austrians under General Mack, were defeated at Ulm, and Vienna was surrendered without a struggle. Czar Alexander and the Emperor Francis, joining forces, were beaten at Austerlitz; the Russian army retreated, and the Austrian army had almost ceased to exist. Napoleon forced a humiliating peace on Austria, depriving her of her German territories. The Prussian military machine was destroyed at Jena in 1806, and Berlin was captured. At Eylau, in February, 1807, and at Friedland in June of that same year, the Russians were defeated, forcing the Czar to sue for peace. On a raft anchored in the Nieman river, Napoleon and Alexander established the terms of a treaty. Prussian territory was considerably reduced by this agreement; Russia and France were enlarged at her expense.

Secret articles in the treaty provided for an alliance between Russia and France should England continue the war against Napoleon. By 1807, Napoleon had arrived at complete victory on the Continent. He had destroyed his European enemies and made peace with each of them; his alliance with Russia secured his power in the event of another Prussian-Austrian alliance against him.

Unable to challenge England on the sea because of her tremendous naval superiority, Napoleon attempted to starve England into defeat with the Berlin Decrees of 1806. These decrees, which initiated the "Continental System," closed the ports of France and her allies to British shipping. Since Continental Europe was England's greatest buyer, without a marketplace England would starve--or so Napoleon hoped.

The first crack in Napoleon's Empire occurred in its western end. The Spanish revolted against their own corrupt and inefficient government, a puppet regime which was supported by the French; initial French attempts to stop the Revolution failed. In July, 1808, a French army was defeated by Spanish nationalists at Baylen. The news of a French loss shocked Europe. Austria stirred, and Napoleon was forced to divert troops from Spain, where the nationalists continued to struggle, to Austria. He defeated the Austrian Archduke Charles easily, but in trying to cross the Aspern river and enter into Vienna, he was stopped. The Austrians were fighting with a patriotic fervor nurtured by years of a peace that was a constant humiliation to their once powerful country. The battle of Wagram followed; an enormous slaughter on both sides was the price of a French victory. Austria capitulated and accepted a harsh treaty after Wagram, but the end of Napoleonic Europe was not far off. Napoleon's armies were filled with mercenaries who, although they fought bravely and well, lacked the nationalistic spirit that was beginning to inspire the armies of the subjugated peoples of Europe. Also, enemy generals were learning to fight Napoleon with Napoleon's own brilliant tactics. They had learned something by their defeats.

In June, 1812, Napoleon crossed the Neiman into Russia with an army of 600,000 men. The alliance with Russia was the cornerstone of France's European Empire; but Alexander had failed to support Napoleon in the Austrian war, had not maintained the Continental System, and, Napoleon suspected, would turn against the French at the first opportunity. Alexander had some justifications, however, for his distrust of the Treaty of Tilsit, a treaty that he had, after all, been forced to accept. He distrusted Napoleon's relations with Austria, Russia's great competitor in Eastern Europe. He considered the treaty of Tilsit voided by the creation by Napoleon of the Duchy of Warsaw. According to the treaty, Poland was not to be recreated, but the Duchy of Warsaw was, in fact, the nucleus of the reestablishment of a nation that had disappeared into the borders of her greedy neighbors, among them Russia, in 1795. There had never been a genuine friendship between Napoleon and Alexander; from the first, they had attempted to use one another. Napoleon marched into Russia in 1812 hoping to force another alliance on Russia; Napoleon intended to convince the Czar that French arms could be victorious, even against the expanse and power of Russia. If the Czar could be convinced of this, Napoleon reasoned, the two nations might well conclude a lasting alliance. Russia, like the rest of Europe, would come to fear him.

Napoleon marched to Vitebisk. He considered stopping there in order to organize the territory that had been abandoned to him; but he finally chose to advance to Moscow and accept the surrender of the Czar. The Russian commander, Barclay, was replaced by General Kutusov who did not, like his predecessor, continue to retreat before Napoleon. At Borodino he gave battle to the enemy. French losses amounted to 40,000 men in this engagement; the Russians, though they had suffered less, retreated beyond Moscow. The Czar did not surrender, despite the fact that Napoleon had reached the very heart of the nation. The capture of Moscow was, therefore, a hollow victory. The city was deliberately set on fire and Napoleon retreated. His Grand Army was now much reduced by disease, by the battles that had been waged on the road to Moscow, and by desertion. Napoleon probably could have remained for the winter in Moscow; but he was afraid that his continued absence would endanger his power in Western Europe and perhaps in France itself. He attempted to retreat from Moscow along a different route than the one he had first taken. But Kutusov blocked his way at Jaroslavetz and could not be dislodged. Napoleon was thus forced to move through a countryside stripped of possible provisions for his army. Cold, disease, desertion, and starvation did to him what enemy armies had never been able to do. By the time he crossed the Neiman, 170,000 of the Grand Army were dead and another 170,000 had been taken prisoner.

Austria, Prussia, and almost all of the German states now rose against Napoleon. They allied themselves with the Russian army, led now by the Czar himself, that had entered Europe in pursuit of the French. English forces under the Duke of Wellington had landed in Spain and, having defeated the French, marched into Southern France. In a series of battles, Napoleon all but threatened to destroy the combined armies of his enemies. But the Allies had nearly a half million men under arms, and such strength finally exhausted his army. The final battle was fought outside Paris; on April 7, 1814, Napoleon abdicated the throne of France. He was not killed, as many advised, but banished to the island of Elba where he was allowed to keep the title of Emperor.

*   *   *   *

In the typical English novel, a small number of characters are introduced in the early chapters; the rest of the "cast" is gradually added. The process is just the reverse in the typical Russian novel. The Russian writer introduces as many personages as he possibly can in the first pages of his book. He then explores each of them and their relationship to one another. Each "system" has its advantages, but the Russian technique undoubtedly puts a greater strain on the reader, who may find himself confusing characters or forgetting them entirely. For the courageous reader--that is, one who perseveres for a hundred pages or so--the difficulty will soon be solved. He will eventually find himself becoming better acquainted with the people of the novel, not mixing them up, and not forgetting them. The key to reading War and Peace is, therefore, "patience." In order to help you acquire this virtue, however, notes on early chapters are included with the study questions.

Book I, chapter 1

A reception, or party, is being held in the house of Anne Pavlovna Scherer, who, as maid of honor to the Queen, is an important government personage. She has invited important members of Moscow society. These people are truly a "class." They are rich, powerful and well-educated; Russia exists for them. They have very little in common with the small middle class of the nation and almost nothing in common with the peasants, or surfs, who work their estates (property is the basis of wealth in the unindustrialized Russia of 1805). Their dress, manners, language, and ideas are largely of French derivation; they regard France, as does all of Europe's educated class, as a mother of wit, taste, and refinement. In their opinion, the French Revolution has almost destroyed a civilized nation; they model their society on the court of Louis XIV.

Even Anna Pavlovna's reception is very French. The Russian woman of the upper class, like her pre-Revolutionary French counterpart, was considered to have a real interest in philosophical and social-political ideas; she thus became a kind of manager, or giver of receptions, for the upper class. At her entertainments the aristocracy met to exchange views, to learn from one another, and, especially, to hear a guest who had been invited for his ideas rather than for his position in society.

Prince Vasili with whom Anna Palovna is speaking, when the novel opens is a Russian noble. He has three children: Helène, his beautiful daughter, who appears later at the reception, and two sons: Hippolyte and Anatole. Prince Andrew Bolkonski is another guest at the reception; his wife, who is about to have a baby, is Princess Mary Bolkonskaya. Pierre is still another important figure at the gathering: he is the illegitimate son of Count Bezukhov, an extremely wealthy nobleman, who is dying. The Abbe Morio and the Vicomte de Mortemart, both aristocratic emigres who have escaped from the Terror of the French Revolution, are also present.

Chapter One

1. What does Anna Pavlovna think of Napoleon? To what religious figure does she compare him?

2. Which of the Prince's three children does Anna Pavlovna like best?

3. Where was Pierre educated?

4. Is Pierre's behavior in Anna Pavlovna's drawing room proper or improper? Prove your answer by showing incidents in the text to support your view.

Chapter 2

1. Why does Pierre go to the house of Prince Andrew? What does he want to talk over with him?

2. What does Princess Bolkonskaya fear will happen to her husband?

3. What advice about women does Prince Andrew give Pierre?

Chapter 3

1. Who is Dolokhov?

Chapter 4

Princess Drubetskaya is a poor widow with a young son, Boris, who is about the age of his cousin, Nicholas Rostov, and is staying with the Rostovs. Nicholas Rostov is the son of the Count and Countess Rostov, a quite wealthy noble family with a large town house in Moscow. The Rostov's are being visited by Marya Ludvna Karagina and her daughter, Julie, as chapter 4 begins; the visit is prompted by the fact that this is a day of celebration for the Rostovs. Natasha, like all Russian children, has been named after a saint of the Russian Orthodox Church; on the feast day of the saint--that is, the day set aside by the Church to honor this saint--Russian children have a kind of party. It is much like one's birthday. Presents are given, and a special dinner is prepared for the occasion. Sonya is a cousin of the Natasha. She is a poor girl, without parents, and has been taken in by the Rostovs. Petya is Natasha's younger brother. Natasha also has an older sister, Vera. Here is a chart to help you remember the Rostov family.

Count and Countess Rostov

Vera Nicholas Natasha Petya

(Cousins)

Boris Sonya

Boris Drubetsky (about Nicholas' age): His father is dead; his mother is Princess Anna Mikhaylovna Drubetskaya, a poor woman.

Sonya (about Natasha's age): Both her parents are dead; the Rostovs are her foster parents.

1. What is the subject of conversation that is particularly interesting in Moscow at the moment?

2. What does Count Rostov think of Dolokhov's joke?

Chapter 5

1. Who is Mimi?

2. Why does Nicholas want to become an officer, according to his father, Count Rostov? Why does Nicholas say he wishes to become an officer?

3. Why does Sonya grow angry and tearful when Nicholas talks to Julie Lvovna?

4. What does Boris promise Natasha?

5. What does Princess Drubetskaya hope that Count Bezohov, who is dying, will do for her son, Boris?

Chapter 8

1. What is the Count's attitude toward money? What leads you to suspect he is a thrifty man or spendthrift?

Chapter 9

1. Why are people afraid of Marya Dmitrievna Akhrosimova?

2. Why does Natasha's mother, the Countess Rostov, frown when Natasha asks about sweets?

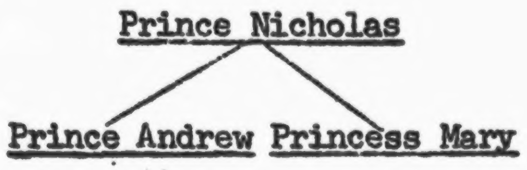
Chapter 10

1. What has Vera threatened to do that disheartens Sonya? Why would Sonya be "ungrateful" if she married Nicholas?

2. With whom does Pierre dance? Does this make his partner happy?

Chapter 14

The scene now shifts from the Rostov family at Moscow to Bald Hills, where Prince Andrew's father, Prince Nicholas Bolkonski, lives with his unmarried daughter, Princess Mary, and a housekeeper, Madame Bourienne. Prince Andrew plans to leave his wife, who is shortly expecting to give birth to a baby, with his father and Princess Mary when he goes off to war.



Housekeeper at Bald Hills, the family estate, is Madame Bourienne

1. Is Prince Nicholas a man of strong principles? If so, how does he reveal this?

2. From whom does Princess Mary receive a letter? Where have we met the sender of the letter before in this story? (If you don't know, refer

to the notes to chapter 4).

3. What does the letter say is the principal subject of interest in Moscow?

Chapter 15

1. Who is "Old Tikhon"?

2. How do Prince Andrew's wife and his sister greet one another? What is his reaction to such a greeting?

3. What does Madame Bourienne think of Napoleon? What does Prince Nicholas think of him?

Chapter 16

1. Is Prince Andrew troubled as he prepares to set out for the regiment? Why? Or does he know himself?

2. Is Prince Andrew sympathetic to the problem of his sister? What advice does he give her concerning his wife?

3. What does Old Prince Nicholas promise his son he will do when it comes time for his daughter-in-law to give birth?

4. Do you think Prince Nicholas is angry with his son as Prince Andrew leaves? Why or why not? Support your answer, as well as you can, from the text.

Book II

Chapter 1

1. What is the year in which the story is taking place? Who is the commander-in-chief of the Russian army?

2. Who is the officer of the third company? Why does Kutuzov reprimand him? Where have we met this officer before in the book? (If you don't know, refer to chapters 3 and 4 of Book I).

3. Who is the adjutant on General Kutuzov's staff?

4. What does Dolokhov say to General Kutuzov?

Chapter 2

1. What happens to General Mack, the commander in chief of the Austrian forces, at Ulm?

2. Why does Prince Andrew become angry with some of the officers he meets in the corridor outside his room? What does this tell you about Prince Andrew?

Chapter 3

1. Who is a member of the Pavlograd Hussars? What is a Hussar? If you don't know, look the word up in a dictionary.

2. What has Denisov been doing all night?

3. What is the name of the Lieutenant who steals Denisov's purse? What does Rostov do to get the money back?

Chapter 4

1. What happens when Rostov reports the thief to the Colonel? What do the other officers advise Rostov _not_ to do?

Chapter 6

1. How many men does Napoleon have under his command? How many men does Kutuzov have under his command?

2. Why does Prince Andrew go to Brunn? Why is the Austrian Emperor no longer at Vienna?

3. How is Prince Andrew received by the government at Brunn?

Chapter 7

1. What old friend does Prince Andrew meet at Brunn? Compare his friend's attitude toward Austrian national honor with Prince Andrew's attitude toward it.

Chapter 9

1. Why is the Austrian court preparing to evacuate Brunn? What does Bilibin advise Prince Andrew to do when the Prince learns this news?

Chapter 10

1. What does Prince Andrew see on the road as he travels back to Kutuzov's headquarters?

2. Does Prince Andrew think Kutuzov is a good general or a poor one? Support your answer from the text.

3. What mission does Kutuzov give to Prince Bagration?

Chapter 11

1. Why does the officer who is showing Prince Andrew the French and the Russian lines reprimand the men who are sitting in the tent? Who is Tuskin?

2. What is Dolokhov doing?

Chapter 12

1. What is the conversation about that Prince Andrew overhears? What is Tushin's point of view in this conversation?

Chapter 13

1. Why does Murat suddenly decide to attack?

2. What is Prince Bagration's manner during the battle? Is he very excited or very calm? Is he really directing the battle?

Chapter 14

1. What damage does Tushin's battery manage to do? Why is this very significant to the course of the battle?

2. As he gallops ahead, what does the attack seem like to Nicholas Rostov? How does he realize he has been wounded--does he feel any pain?

3. Why does he run from the French?

Chapter 15

1. What tactic by a Russian company turns the tide of the battle suddenly?

2. Does Dolokhov prove himself a brave man or a coward? Why does he appear before Prince Bagration?

3. Why doesn't the battery retreat as it is ordered to do? How many men belonging to the battery have been killed?

4. Who is Matvevna?

5. Why does the first officer sent by Prince Bagration not remain with the battery to see that the retreat is carried out?

6. Does Prince Andrew show any fear as he draws near the battery?

Chapter 16

1. What does Tushin do for Nicholas Rostov?

2. How long had Prince Bagration been a general? Why does he send for Tushin?

3. Why does Tushin thank Prince Andrew after they have left the general's quarters?

4. What does Nicholas Rostov dream about as he lies by the fire?

Book III

Chapter 1

1. Why does Prince Vasili take such a new interest in Pierre? What plans does he make for him?

2. What suddenly turns Pierre's thoughts toward Helene? Who, apparently, is acting as a matchmaker between Helene and Pierre?

3. What does Prince Vasili hope will happen on Helene's name's day?

4. Does Pierre really propose to Helene? How does Prince Vasili trick him?

Chapters 2-4

1. To whom does Prince Vasili hope to marry his son Anatole?

2. Do you think Prince Bolkonski wants his daughter to marry at all? Does he want her to marry Anatole? Does he like or dislike Anatole? Does he try to be fair to Princess Mary? Give evidence from the text for your answers.

3. What is Princess Mary's first reaction to Anatole? Does she love him? Or does she simply love the idea of being married?

Chapter 4

1. What does Princess Mary see as she goes through the conservatory?

2. What does Princess Mary think is her real vocation in life? Does she blame Madame Bourienne for what has happened?

Chapter 5

1. Why does Anna Mikhavlovna not immediately tell Countess Rostov about the letter from Nicholas? How does Natasha find out about the letter?

2. Why can't Sonya remember Boris? Is this the case with Natasha's memory of Nicholas?

3. What does Petya think of girls and women?

4. What about Nicholas' letter surprises the Countess and makes her son seem more admirable than ever to her?

Chapter 6

1. Why does Prince Andrew find Boris' visitor, Nicholas Rostov, disagreeable?

2. Why does Prince Andrew refuse to reply to Nicholas' insult by challenging him to a duel?

Chapter 8

1. Why is Prince Andrew willing to help Boris find a staff position?
2. What does the allied general staff think has happened to Napoleon, according to Prince Dolgorukov? Does Kutuzov share these views?

Chapter 10

1. What does the French army do when the enemy advances on them? How does Prince Dolgorukov interpret this news?
2. What has General Kutuzov told Count Tolstoy, the grand marshal of the Czar's court?

Chapter 11

1. Is Prince Andrew afraid of what the coming battle may bring? What are his reasons for fighting?

Chapter 12

1. Why is Nicholas Rostov walking about in the front lines on the night before the battle?
2. What does he hear from the French lines?
3. Why is he ordered to charge the enemy lines? If no shots would have been fired at him, what would this have signified?

Chapter 13

1. Why do the ranks of troops blunder and lose their way in the early morning?
2. Where is Napoleon? Why does he have a clear view of the field of battle? Where does he plan to attack his enemy?
3. Why does the Emperor stop before Kutuzov's troops? What is the meaning of Kutuzov's insolent reply to the Emperor? Do you think Kutuzov suspects what Napoleon may have in store for the allied army?
4. What happens when the Russian troops see the French in the center of their lines?
5. Why does Prince Andrew run forward with the standard?
6. What does Prince Andrew think of after he has been hit? Does his attitude suddenly change—is he now interested in glory?
7. Why doesn't Rostov carry out his orders and speak to the Emperor?
8. Why is there such a press of men at the dam?
9. Whom does Prince Andrew see when he opens his eyes?

10. What does Napoleon do when he finds that the man at his feet, Prince Andrew, is still alive?

11. What does Prince Andrew think of Napoleon now? Is this a change from the way in which he looked upon him before he was wounded?

12. What is the one thing Prince Andrew is certain of as he recovers from his wound in the French hospital?

Book IV

Chapter 1

1. Who accompanies Nicholas Rostov to Moscow?

2. Why does Sonya run away from Nicholas? What, according to Natasha, has Sonya decided to do about Nicholas' promise to ask for her hand?

3. What does Vera find strange about the way Nicholas and Sonya act toward one another?

Chapter 2

1. What does Anna Mikhaylovna think of Pierre? Does she think his marriage is a happy one?

Chapter 3

In chapter 3, Pierre is deeply concerned about the rumors which are circulating around the town; these rumors say that Helene, Pierre's wife, and Dolokhov are lovers. If the rumors are true, then Pierre is a fool in the eyes of society. He is a man who cannot even keep the loyalty and love of his own wife. His honor--that is, his opinion of himself--has been compromised. As he sits at the Rostov dinner party, he does, indeed, feel himself a fool.

Chapter 4

1. What excuse does Pierre find for challenging Dolokhov to a duel? Who acts as his second? Who becomes Dolokhov's second?

2. Why does Pierre ask about the pistol?

Chapter 5

1. Who fires first? Does he miss?

2. Whom is Dolokhov most concerned about as he is taken back to Moscow by Denisov and Nicholas? Why does this concern surprise Nicholas?

Chapter 6

1. Why have Pierre and Helene had no children during their marriage?

2. Why does Helene wish Pierre to remain with her? What will happen to her social position?

3. What does Helene claim is the truth about herself and Dolokhov?

4. Is Pierre a strong man? If so, what incident in the chapter shows his muscular power?

Chapter 7

1. How does Prince Andrew's father react to the news of his son's death? What does this reveal about the "inner" man in contrast to the "outer" man; in other words, is the Prince's attitude simply a mask he wears to cover up an emotional nature?

2. How does Princess Mary react to the same news? Is her first concern for her own sorrow--or for her father?

Chapter 9

1. What is happening at Bald Hills when the dead man, Prince Andrew, arrives home?

2. Has Prince Andrew's attitude toward his wife changed? Compare his attitude toward her in chapter 2 of Book I with his attitude toward her in the present chapter. What do you think accounts for this change?

3. What happens to Prince Andrew's wife?

Chapter 10

1. Is Dolokhov repentant as he recovers from the wound he received in the duel with Pierre? Does Nicholas Rostov think his repentance is sincere?

2. With whom does Dolokhov fall in love?

Chapter 11

1. When does Dolokhov propose to Sonya? Does she accept him or refuse him? Why?

2. Does Natasha think Sonya and Nicholas will someday marry? How does she know?

3. Why does Nicholas want Sonya to consider Dolokhov's offer? Is this the act of a gentleman, do you think? Or does Nicholas think that he and Sonya will never marry?

Chapter 13

1. How does Dolokhov get revenge on the Rostov family for Sonya's refusal to marry him? What does this tell you about Dolokhov's character?

2. Is Dolokhov's demand for immediate payment of the debt Rostov owes him fair? Why or why not?

Chapter 14

1. What incident brings Nicholas out of despair? Do you think it is possible for a person to move so quickly from sadness to happiness?

Chapter 15

1. How does the Count Rostov react when Nicholas tells him of the debt he owes Dolokhov? What do you understand about the Count's character from this?

2. How does Nicholas ask his father for the money? Does he seem ashamed that he has allowed himself to be drawn into such a foolish position by Dolokhov?

3. Why does Nicholas suddenly break into sobs? Has his manner of telling his father about the debt been a mask he has worn to keep from showing his true feeling about the matter?

4. Who proposes to Natasha? What does her mother think of the proposal?

5. Has Natasha's suitor acted improperly by speaking first to Natasha about his desire to betroth her? If so, whom should he have talked to first?

6. How does the suitor take the refusal the Countess gives him? Is he bitter? Compare his attitude toward the Rostovs after his refusal with Dolokhov's attitude after Sonya's refusal.

Book V

Chapter 1

1. What does the stranger talk to Pierre in the Torzhok station?

2. What is the philosophy the stranger preaches to Pierre?

3. Why does the stranger give Pierre a note to Count Wallanski?

Chapter 3

1. Why does Prince Vasili come to see Pierre?

2. Does the Dowager Empress like Helene?

3. How does Pierre treat his father-in-law? Is he following the Masonic code in this manner?

Chapter 4

1. What happens to Helene after Pierre leaves her?

2. Had Napoleon conquered Prussia? How does Boris estimate the position of Austria in this new war with Napoleon?

3. How does Helene treat Boris? What does she do that convinces Boris she is interested in him for some reason?

Chapter 6

1. How does Prince Andrew spend his time at Bald Hills? How does the outbreak of new hostilities affect him? Does he wish to fight again?

2. What is old Prince Nicholas Bolkonski's official position in the district?

Chapter 7

1. Why does Prince Andrew kiss his sister? What part does Prince Andrew's son play in the relationship between Prince Andrew and Princess Mary?

Chapter 8

1. How does Pierre attempt to carry out his new beliefs?

2. What do you think the chief steward's opinion of Pierre is? Does he think Pierre is a fool? Give evidence from the text which supports your answer.

Chapter 9

1. What surprises Pierre about Prince Andrew's appearance?

2. How does Pierre look upon his duel with Dolokhov now? Does he believe it is wrong to kill a man? How does Prince Andrew consider killing? Why does Prince Andrew think it is wrong to kill another human being?

3. For whom does Pierre live? For whom does Prince Andrew live?

4. How do Pierre and Prince Andrew differ on the subject of building? Why does Pierre build? Why does Prince Andrew build?

5. Why does Pierre want to liberate serfs? Whom does he pity: the serfs or their masters? Why?

Chapter 10

1. What is Freemasonary, according to Pierre?

2. Why can't Prince Andrew accept Freemasonary? Does he think Pierre is an idealist? If so, what are his reasons for making such a judgement?

3. Why is Pierre so convinced that there is a God? Does he believe in a life after death? Why?

Chapter 12

1. What does old Prince Bolkonski think of Pierre? Is he convinced that Pierre knows the truth about human life? Or does he imagine Pierre is a fool? Does his judgement of Pierre's philosophical views alter his appreciation of Pierre as the friend of his son?

Chapter 13

1. Does Nicholas Rostov like his life with the regiment? Why or why not?

2. Had his regiment been engaged in a battle during the winter?

3. How does Nicholas look upon Denisov?

Chapters 14, 15

1. What does Denisov do to feed his men?

2. What are the conditions he finds in the hospital? Are the enlisted men or the officers treated better?

Chapter 16

1. Where does Napoleon meet Alexander?

2. What is the difference between Nicholas' and Boris' attitudes toward the French?

Chapter 17

1. What does the letter which Nicholas writes to give the Czar contain?

2. What does the Czar tell the general when, apparently, the general has asked him to pardon Denisov?

Chapter 18

1. Is Rostov satisfied with the peace Napoleon and the Czar have concluded? How do the officers of the Russian army feel about the peace?

Book VI

Chapter 1

1. What are the two types of life that go on in Russia? What is the opposite of "political" life?

2. Does Pierre accomplish a great deal on his estates?

3. What does Prince Andrew see that particularly impresses him as he rides along the road to his Ryazan estates?

4. Whom does Prince Andrew wish to see in connection with the affairs of his Ryazan estate? Whom does he hear one night?

5. How has the oak changed that Prince Andrew first saw on the road to Ryazan?

Chapter 3

1. Why does Pierre refuse to allow his wife to live with him once more? Is he truly carrying out the new creed he has adopted?

Chapter 4

1. How does society look upon Pierre? Is he considered a particularly clever man? A particularly virtuous man? Does society share his opinion that Helene, his wife, is an extremely stupid woman?

Chapter 6

1. Why has Count Rostov decided to apply for an official government post?

Chapter 7

1. How old is Natasha in 1809?

2. Is Boris still in love with Natasha? Why or why not? Does he still plan to marry her? Why or why not?

Chapter 8

1. How does Natasha feel about Boris? Does he intend to marry him? Why or why not?

2. What does Natasha think of Pierre? How does she describe him?

Chapter 9

1. What is the event of New Year's Eve that so excites some members of the Rostov household?

2. How long does it take Natasha to prepare for the event?

3. Why does Prince Andrew dance with Natasha? How does Natasha feel about him?

4. How does the author compare Helene and Natasha? Which woman wins his approval?

5. What does Pierre think about his social position after the ball?

Chapter 11

1. What experience does Prince Andrew have as he listens to Natasha sing? What resolution does he come to after he has arrived at his own home and gone to bed?

Chapter 13

1. What advice does Pierre give to Prince Andrew when he learns definitely of the love between Natasha and Prince Andrew?

2. How does Pierre's own life seem to him when he compares it to the life of Prince Andrew?

Chapter 14

1. What is the reaction of old Prince Bolkonski to the news of his son's plans for marriage? What are his possible motives for acting in this way?

2. What change in his feelings for Natasha comes over Prince Andrew when he takes Natasha in his arms? Which is the more reliable feeling?

Chapter 15

1. Why isn't the betrothal between Prince Andrew and Natasha to be announced? What may Natasha do after six months?

2. Whom does Prince Andrew tell Sonya the Rostov family may rely on if trouble comes?

3. What effect does the Prince's departure have upon Natasha?

Chapters 16, 17

1. Why does Princess Mary suppose that her brother will never marry?

2. Why does Prince Andrew remain in Switzerland?

Book VII

Chapter 1

1. Why does Nicholas Rostov disapprove of the marriage of his sister to Prince Andrew?

Chapter 3

1. Who is Daniel?

2. Does Natasha enjoy wolf hunting? What does she say about it?

Chapter 4

1. Who sees the wolf that is driven out of the woods? Why doesn't he shoot?

Chapter 5

1. Who sees the wolf in this chapter? Why doesn't he immediately kill the animal—or is this not made clear?

2. Who first attacks the wolf?

3. What does Daniel wish to do when he falls upon the wolf? What does Nicholas suggest?

Chapter 7

1. How would you characterize the home of the Rostov's "uncle"? Is his home a warm and friendly place or cold and indifferent? Is "Uncle" himself a sophisticated or a simple man? Does he seem to obtain a great deal of enjoyment from life? Support your answers with evidence from the text.

Chapter 8

1. Why does Count Rostov resign from his government post?

2. What is the Count's greatest wish?

3. Whom does the Countess want Nicholas to marry? Why?

Chapter 9

1. How does Natasha react to Prince Andrew's continued absence?

Chapter 10

1. Why are the young people of the Rostov family dressed so oddly? Do you think they are enjoying themselves?

2. Does Nicholas still love Sonya?

Chapter 11

1. Does Nicholas intend to marry Sonya?

2. Why do the girls light a candle and stare into the mirror? What does Sonya see?

Chapter 13

1. How does the Countess begin to treat Sonya? Why? How does Sonya accept such treatment?

Book VIII

Chapter 1

1. How is Pierre behaving in Moscow? Is his attempt to regenerate himself and the world through Masonic doctrines working well?

2. Why does Pierre compare all men in life to soldiers? What is the basis of the comparison?

Chapter 2

1. With whom has Prince Nicholas Bolkonski suddenly become intimate?

Chapter 4

1. Does Pierre tell Princess Mary what she wants to hear, or his true opinion, about Natasha?

Chapter 6, 7

1. With whom do Natasha, Sonya, and Count Rostov stay while they remain in Petersburg?

2. What causes Princess Mary to receive Natasha so coldly?

Chapter 8

1. Whom does the Count point out to Sonya at the opera?

2. Who is seated in the adjoining box?

Chapter 9

1. How does Natasha treat her former lover, Boris, when he comes into their box?

Chapter 10

1. What is there about the looks that Anatole gives to Natasha that excites her so much?

2. Why does Natasha feel guilty after the opera? Has she done anything wrong? Is she perhaps guilty for allowing herself to become so emotionally excited by Anatole? Support your answers with proof from the text.

Chapter 11

1. What is Anatole's attitude toward Natasha? Does he truly love her, even though he is married, or is he simply a ruthless libertine? What did he do while he was in Poland?

Chapter 12

1. What does Helene tell Natasha that causes Natasha to blush? Is Helene's attempt to bring Anatole and Natasha together an honorable act? Why or why not?

Chapter 13

1. What kind of entertainment takes place at Helene's improvised ball?

Chapter 14

1. What is the outcome of Marya Dmitrievna's interview with Prince Bolkonski? What does she advise the Count to do?

2. What does Anatole promise Natasha in the letter he sends her? Who wrote the letter?

Chapter 15

1. Is Sonya in sympathy with Natasha's romance with Anatole?

2. How does Natasha break off her planned marriage to Prince Andrew? To whom does she send the letter?

Chapter 18

1. Why doesn't Marya Dmitrievna tell the Count about Natasha's attempt to run away with Anatole?

Chapter 19

1. Whom does Marya Dmitrievna tell about Natasha's problems? What does she ask him to tell Anatole?

Chapter 20

1. Why does Anatole agree to leave Petersburg?

Chapter 21

1. What changes does Pierre note in Prince Andrew's physical appearance when he sees him again?

2. Does Prince Andrew forgive Natasha? Does he think she should be forgiven?

Chapter 22

1. Does Pierre condemn Natasha, or does he pity her?

2. How does Pierre interpret the appearance of the comet he sees in Arbat Square?

Book IX

Chapter 1

1. What is the reason historians assign for Napoleon's invasion of Russia? But what is the "real" reason behind the catastrophe? How can Tolstoy know more than the historians?: In other words, what has caused the historians to make a mistake about the Russians French war of 1812?

2. According to Tolstoy, what is the relation between great men and the events with which they are connected?

Chapter 3

1. What is the Czar doing when he finds out that Napoleon has entered into Russia? What does he declare he will do?

2. How does Boris make use of the conversation he overhears?

Chapter 4,6

1. What does the Czar tell his envoy to say to Napoleon? Why does he not include the message in his letter to Napoleon?

2. Does Napoleon claim he wants war? If he doesn't want war, what does he want?

3. Why doesn't Balashev repeat the Czar's message to Napoleon?

Chapter 7

1. Why is Balashev surprised to receive an invitation to dine with Napoleon?

2. What does Napoleon think of Alexander's intention to take personal command of the army?

3. How does Napoleon show his respect to Balashev? Whose horses does the envoy ride on his way back to the Emperor?

Chapter 8

1. With what general does Prince Andrew decide to serve again? Where is he stationed?

2. What does Prince Andrew think of his father's attachment to Madame Bourienne? Whom does he blame for the hostility that has developed between Princess Mary and her father?

Chapter 9

1. Whom does Prince Andrew hope to find in the army? What does he intend to do when he finds him?

2. Does Prince Andrew think the Russian army is in the hands of a competent leader? Is the general staff unified in a single plan by which the Russian army might defeat Napoleon?

3. Is the presence of the Czar good or bad for the army? Why?

Chapter 11

1. Does Prince Andrew believe that a man might be a "military genius"? If so, in what sense might a soldier be a military genius? Support your answers with evidence from the text.

2. What qualities does an army commander not need, according to Prince Andrew?

3. What happens when Prince Andrew does not ask to serve on the Emperor's staff?

Chapter 12

1. What prevents Nicholas from returning to his home and marrying Sonya?

2. Who is Mary Hendrikhovna? Why is she with her husband?

Chapter 13

1. Why is this chapter included in the book? What insight does it give the reader into Russian life that he has not seen before in the book?

Chapter 14

1. Does Nicholas feel afraid as he rides into battle? Is this a change from his early experiences as a soldier? If so, how do you account for this change?

Chapter 15

1. Is an order given to charge? Does Nicholas act with a great deal of thought as he charges?

2. What does Count Ostermann--Tolstoy do for Nicholas after the engagement?

Chapter 16, 17

1. Why don't the Rostov's treat Natasha rather harshly for breaking off her engagement with Prince Andrew?

2. With which member of her family does Natasha feel at ease? How does she regard Pierre?

3. Why does Natasha become so religious? Does this cure her grief?

Chapter 18

1. To whom does Natasha dedicate her life? Does this please the Countess?

Chapter 19

1. Does Pierre continue to question himself about philosophical problems? Why or why not?

2. Is Pierre in love with Natasha? If so, do you think he is better off in love than he was before he fell in love? Why?

3. What is the basis of the superstition that a fellow Mason implants in Pierre's mind?

4. For what two reasons does Pierre refuse to fight for Russia? Do you think he is a coward or simply a foolish man? In answering this question, consider whether Pierre has shown courage previously in the book.

Chapter 20

1. How old is Petya now? What does he want to do?

2. Why is Pierre suddenly agitated and undecided after dinner?

Chapter 21

1. How does Petya decide he will get into the army? What happens to the aspiring soldier as he tries to elbow his way through the crowd to get a view of the Czar?

2. What happens when the Czar drops a piece of a biscuit?

Chapter 23

1. To whom does the Czar speak? Why? What does Pierre think of the Czar's appeal?

2. Are the nobles especially patriotic immediately after they have heard the Emperor? What is their reaction to his appeal later?

Book X

Chapter 1

1. According to Tolstoy's theory of history, is history controlled by human actions or is it an impersonal force which itself controls human actions?

Chapter 2

1. What is happening to the mind of old Prince Nicholas Bolkonski? Where does he think the war is being fought?

Chapter 3, 4

1. Where is the enemy, according to the letter Prince Andrew sends his father?
2. How far is Bald Hills from Smolensk?
3. Why does Princess Mary send a letter to the governor?
4. Why does Alpatych find it difficult to leave the city? Whom does he meet on the road?

Chapter 5

1. Why does Alpatych remain at Bald Hills after Princess Mary and Prince Nicholas leave?
2. What does Timokin offer to do for the Prince Andrew? What does Prince Andrew think of when he sees the men splashing about in the pond?
3. Does the course of the war cause Prince Bagration to want to surrender? Does he want the Czar to ask Napoleon for peace?

Chapters 6-8

1. What is the attitude of Helene and her friends towards the French?
2. Why does Prince Nicholas decide to remain at Bald Hills? Why doesn't Princess Mary leave him, as he orders her to do?
3. What happens to Prince Nicholas that causes Princess Mary to move him to Bogucharovo?
4. Does Princess Mary sometimes want her father to die? Why or why not?
5. Does Prince Nicholas remain angry with his daughter as he dies? What does he say about his past displeasure with her? For whom, or what, is the Prince most concerned as he dies? What are the last words Mary hears him say?
6. What is the "repellent mystery" Princess Mary encounters when she looks on her dead father?

Chapter 10

1. After her father's death is Princess Mary extremely depressed?
2. Why does Princess Mary order Alpatych to tell Mademoiselle Bourienne not to come near her? What has Mademoiselle Bourienne advised Princess Mary to do?
3. According to Dron the village Elder, what prevents Princess Mary from leaving? How does Princess Mary try to help the serfs of the village?

Chapter 12, 13

1. Who is Dunyasha? Why does Princess Mary call for her?

2. Why does Nicholas Rostov think that his encounter with Princess Mary is a romantic event?

Chapter 14

1. What is the reaction of Princess Mary to Nicholas' help?

2. Does Nicholas think of marrying Princess Mary?

Chapter 15

1. Whom does Prince Andrew meet at Tsarevo-Zaymishche? Who has told Prince Andrew about this man?

Chapter 16

1. Why is Prince Andrew reassured about the course of the war? Why does he think Kutuzov is a good general?

Chapter 17, 18

1. Is Pierre absolutely convinced he should not join the army?

2. What does Pierre see at Blotonoe Place? Does he approve of what the mob is doing?

Chapter 20

1. Why has Pierre left Moscow and gone out to the battlefield? What does he see on the road?

Chapter 21

1. What is an "icon"? If you don't know, look the word up in a dictionary or an encyclopedia. Whose picture is on the icon that the soldiers are carrying? What is Kutuzov's attitude toward the icon?

Chapter 24

1. What does Prince Andrew consider the three great sorrows of his life?

2. Why does Prince Andrew find the sight of Pierre on the battlefield disagreeable?

Chapter 25

1. On what does an army's success depend according to Prince Andrew? Does Prince Andrew think the Russians will win the impending battle? Why or why not?

2. Why is it hard for Prince Andrew to live?

3. How does Prince Andrew analyze his love for Natasha? Did he love her for the beauty of her body or the beauty of her soul?

Chapter 26

1. Whom does Napoleon's son resemble in the portrait that has been painted for the French Emperor? Why does he show the picture to his soldiers? Why does he order the picture taken away?

Chapter 28-35

1. Why, according to French historians, did Napoleon not win the Battle of Barodino? Does Tolstoy agree with this opinion? If he doesn't, what are his reasons for disagreeing? Support your answers from the text.

2. Where does Pierre decide to watch the course of the battle?

3. What is the fire that Pierre sees glowing in the faces of the Russian soldiers? What does he feel in his own soul?

4. What happens to the ammunition wagons?

5. What is Pierre's reaction to the death and carnage around him when he sees the stretcher bearers moving across the battlefield?

6. What does Kutuzov announce to the Russian soldiers as the day of the battle ends?

Chapter 36-39

1. What happens to Prince Andrew? What question does he ask himself in the dressing station?

2. Who is the patient in the dressing station that Prince Andrew recognizes? What have the doctors done to him? Does he accept his loss bravely?

3. Do the Russians launch a counter attack on the French position? How much of his army has Kutuzov lost? Why do the French not renew their attack?

Book XI

Chapter 1-4

1. How far is Borodino from Moscow? How far across Russia had the French army already marched?

2. Does Kutuzov think the enemy is beaten? Who else knows?

3. Why does Kutuzov choose not to defend the city of Moscow? Why would this be militarily dangerous?

4. How do the people of Moscow act as the enemy approaches? Are they calm or extremely excited?

Chapter 6, 7

1. Why does Pierre hurry to return to Moscow? What does the voice in his dream tell Pierre?

2. What message does Pierre receive at the gates of the city?

3. What have the Masons been advocating in regard to the war between Napoleon and Russia? What does the Count advise Pierre to do?

Chapter 8

1. How long do the Rostovs remain in the city?

2. Does Sonya still love Nicholas? How does she react to the news of Nicholas's encounter with Princess Mary? How does the Countess interpret the meeting of Nicholas with Princess Mary--who has arranged it? How does Sonya feel about such an interpretation?

3. Who is the "very important man" who is carried into the Rostov's house?

4. What day of the week is "Moscow's last day"?

5. Why does the Countess not wish the Rostov's carts to be unloaded? What does the Count want to do? How does Natasha feel about the matter?

6. Whom does Natasha recognize on the street as the Rostovs leave Moscow?

Chapter 9

1. What had Joseph Bazdeev's widow asked Pierre to do for her?

2. What does Pierre ask Gerasim to obtain for him?

Chapter 10-12

1. What mistake does Napoleon make about Moscow when he first sees the city? What does he expect the Czar will do, now that his enemy has reached Russia's most sacred city?

2. Why is Count Rostophcin angry with Kutuzov? What had Rostophchin done instead of distributing arms to the people of Moscow?

3. What does Rostophchin intend to do with the political prisoners in the jails of Moscow when the city is evacuated?

4. How does Rostopchin murder Vereshchagin? What does he think the mob would have done to him if he had not provided them with a scapegoat? Is Rostopchin's treatment of Vereshchagin legal? What had the Russian Senate decided to do with Vereshchagin?

Chapter 13

1. What happened to the French army after it entered Moscow? Had the officers attempted to control the men?

2. What happens to the city shortly after the French troops enter it? Who is to blame for this, according to Tolstoy?

Chapter 14

1. What does Pierre plan to do? Why? What two reasons does he have for justifying his proposed action?

2. Who is Captain Ramballe? What particularly impresses the Captain about Pierre?

Chapter 15

1. What do the Rostovs see at Mytishchi, as they look back toward Moscow?

2. Who had told Natasha that Prince Andrew was close by? Who had been angered by the fact that Natasha was told?

3. When her mother falls asleep, what does Natasha do? How does Prince Andrew greet her?

4. What book does Prince Andrew want the doctor to get for him?

5. What is the new happiness Prince Andrew begins to feel as he lies wounded? How important does love become for him? Is the love he thinks about a selfish love? Why or why not? Support your answer with evidence from the text.

6. Does Prince Andrew believe that there is a life after death? Why?

7. What does Natasha ask that Prince Andrew do for her? How does he respond to her request?

Chapter 16

1. Why does the French patrol arrest Pierre? How many other suspects do the French arrest? Of what are they accused?

Book XII

Chapter 1

1. Is the court at Petersburg very much affected by war? What is the most important item of news?

2. To whom does Prince Vasili compare Christ?

3. What happens to Pierre's wife, Helene?

4. How does the Czar react to the news that Kutuzov has surrendered Moscow? Does Michaud tell the Czar that the Russian soldiers wish to surrender?

Chapter 2

1. Why does Nicholas go to Veronezh? Of whom does he hear while he is there?

2. What advice does the Governor's wife give to Nicholas concerning Sonya?

3. What new force takes possession of Princess Mary when she meets Nicholas Rostov again?

4. Why does Rostov decide not to keep his promise to Sonya? To what does he resign himself?

5. Does the fact that Princess Mary is a holy woman bring Nicholas to appreciate her more?

6. What does Sonya tell Nicholas in the letter she sends him?

7. Why did Sonya write Nicholas such a letter? Did she expect him to take it seriously? Does she still love Nicholas?

Chapter 3

1. After he is condemned to death, suddenly pardoned, and again imprisoned, what does Pierre think of life? Is there any meaning to life? Does he believe in God? Does he hold to his former Masonic faith? Prove your answers from the text.

2. Who is Karataev? What is his position in life? Is he a member of the aristocracy?

Chapter 4

1. Does Prince Andrew know that he is going to die?

2. What does Prince Andrew believe love hinders? Why does he not choose love and life?

3. Does Prince Andrew die of his wounds or from an act of his will? Is his disease physical or moral?

Book XIII

Chapter 1-2

1. What can Napoleon do after he has captured Moscow? What according to Tolstoy, is the worst course of action he can take? Why does he choose to take that course of action? In answering these questions, pay close attention to the text.

2. Do Napoleon and his generals know where the Russian army is? Is the French army well disciplined while it remains in Moscow? What do the French soldiers take with them as they leave Moscow?

Chapter 3

1. How is Pierre treated by the French?

2. Is Pierre unhappy as a prisoner? How does he now regard his past life?

3. What are the orders given the French soldiers about the prisoners who cannot keep up with the march?

Chapter 4

1. Why does Napoleon want Kutuzov to think he is still in Moscow? How does he try to make the Russian general think he is still in Moscow?

2. Who is Dokhturov? Why does Tolstoy think he was a soldier of great merit? What is the best evidence for thinking so?

3. What makes Kutuzov believe that Russia is saved? What message has Bolkhovinov just given him?

4. What does General Mouton say in the conference of the French General Staff? What event occurs the day after the conference that convinces Napoleon even more surely of the wisdom of General Mouton's advice?

Book XIV

Chapter 1, 2

1. What, according to Tolstoy, is the "unknown quantity" in war? Why should the French army have been avoiding massing as it retreated?

2. Does Denisov belong to the regular army? How is he fighting the enemy now? What is a "tongue" that Denisov wishes to capture?

3. Who is the officer that brings a dispatch to Denisov's camp? What order has Petya's commanding officer given him about engaging in battles?

4. For whom does Petya show pity and kindness?

5. What does Dolokhov want to do with captured French soldiers? What does Denisov do with them?

6. Why do Denisov and Petya ride into the French camp? How do they disguise themselves?

7. Why doesn't Petya sleep after he and Denisov return to their own camp? What does he ask the sentry on duty to do for him?

8. What is Denisov's reaction to the body he finds in the courtyard?

9. Who is among the French prisoners Denisov's band manages to release?

Chapter 3-5

1. What happened to Karataev? Did he feel sorry for himself? What did the French do when he fell behind?

2. Who is God? what is life? according to Pierre? To what does he compare human life?

3. Does Tolstoy believe the French leaders were really concerned with the fate of their men? How does he explain the tremendous loses the French army suffered as it retreated?

4. Why would it not have been wise for the Russian army to attempt to block the retreat? Does Tolstoy think it could have been done, even if Kutuzov had desired to do so?

5. What was the aim of the Russian people? In what two ways was the aim attained?

Book XV

Chapter 1

1. Why does Princess Mary want to take Natasha to Moscow? What is Natasha's answer? Why?

2. When does Natasha's estrangement from her own family come to an end?

3. How does Petya's death change the Countess?

4. What occurs between Princess Mary and Natasha? Does Natasha change her mind about going to Moscow with Princess Mary?

Chapter 2,3

1. What evidence does Tolstoy give in support of his belief that the Russian army was exhausted?

2. What is the Czar's opinion of Kutuzov? What had Kutuzov's aims been throughout the war?

3. Does Kutuzov hate the French? Or does he consider their invasion simply a mistake? Examine his speech to his soldiers carefully in deciding upon your answer.

Chapter 4

1. To what does Tolstoy compare the French army as it crosses the Berezina?

2. Is the Czar courteous to Kutuzov when he comes to Vilna to relieve him of command?

3. Does Kutuzov believe that the war should be carried into Europe? What arguements does he offer the Czar to support his views?

4. Who now takes command of the Russian army? What happens to Kutuzov after he is relieved?

Chapter 5

1. Is Pierre unhappy as he recovers from his ordeal? Does he torment himself with philosophical questions? What is his attitude toward the Masons now?

2. Is Pierre a more popular person now? Why or why not? Does he sympathize with others?

3. Why does Pierre fail to recognize Natasha when he first sees her again? What does Natasha tell him that she has told no one else?

4. Does Pierre think he has gained something from his captivity? Would he go through it again for any reason? If so, what reason?

5. Why doesn't Princess Mary tell Pierre that his love for Natasha is impossible? What does she promise to do for Pierre?

6. What is Pierre's "insanity"? What are its symptoms? Does it stem from the fact that Pierre finds Natasha an attractive girl? Or is this "insanity" the result of something deeper? What?

7. What does Natasha ask Mary to tell her? What is she afraid of?

Epilogue—Chapter 1-3

1. What year is Natasha married to Pierre? What happens that same year to Count Rostov? Why does Nicholas resign from the army?

2. How does Nicholas receive Princess Mary when she comes to the Rostov house? Does he still love her? How does he act when he goes to see her at her own home? Why does she begin to cry?

3. Does Nicholas manage his money well after his marriage? What occupation does he take up?

4. How many children do Pierre and Natasha have? How many children do Nicholas and his wife have? Are the couples happy?

5. Does Natasha care for "society" now that she is a wife and mother? If so, why? If not, why not?

6. Whom does young Nicholas, Prince Andrew's son, like best, his foster-

father, Nicholas Rostov, or his "uncle" Pierre? Why?

7. What has happened to the Countess? Has she changed since her son and husband died? If so, how has she changed?

8. Why did Pierre go to Petersburg? What does he hope the society he founded will accomplish? Why does Nicholas Rostov think that Pierre's involvement with the society is a dangerous thing?

Chapter 4

1. Does Nicholas love his foster-son? Does he want to do so?

2. Who is the enemy in young Nicholas' dream? Whom does he see that gives him new confidence? What does he promise?

Discussion Questions

Book I

1. Discuss Prince Andrew's attitude toward the people he meets at Anna Pavlovna's reception. Why does he take such an attitude toward them?

2. Discuss Prince Andrew's attitude toward his wife, toward war. What do you suppose his definition of "a man" would be? Do these attitudes toward his wife and war help you to understand his opinion of the Moscow aristocracy? Why or why not?

3. What do you think of the scenes that take place in the conservatory in chapter 5? Is Tolstoy a good psychologist or not? Show why or why not by seeing if he really understands people. Is this the way young people might act? Support your answer with evidence from the text.

4. Discuss the character of Prince Nicholas, the father of Prince Andrew. Is he a kind man, or a hard one? Give evidence from the text to support your view. What is his attitude toward war and women? Compare it with his son's attitude.

5. What is the difference in attitudes between Bilibin and Prince Andrew on the subject of diplomacy, war, and heroism? Which man, do you think, is correct? Why?

6. Discuss the picture of war that you see in the chapters on Prince Bagration's stand against Murat. What is heroism? Do you see any evidence of a hero in the battle? What, in that case, are his characteristics? How does he display his courage? How does he display a sense of justice?

7. In the beginning of Book III, Prince Vasili arranges the marriage of his daughter and Pierre Bezukov, the rich heir of his father. Would you say that Pierre is very much in love with Helene or not? Is he physically attracted to her? Does Helene prove

herself particularly affectionate to Pierre? Having answered these questions, what conclusions can you come to about Tolstoy as a writer? Is he a very romantic writer or a realist? In other words, do you think it is possible for a Pierre to marry a Helene in this fashion? If your answer is "no" then you are quite romantic. If your answer is "yes," you are a realist. But what is Tolstoy? Whose side is he one--the romantic side or the realistic side?

8. Compare Pierre and Princess Mary. They are in similar situations with regard to Prince Vasili, but Pierre marries, according to Prince Vasili's plans, while Princess Mary does not. Is it simply chance that leads Pierre to marry and Princess Mary to refuse to marry? Or is Princess Mary a stronger person than Pierre? Discuss your answer.

9. Discuss the relationship between the light of the early morning that falls upon Napoleon and his victory at Austerlitz. Is the light a sign from heaven on him? What practical advantage does the light give him over his enemies?

10. Discuss the attitudes of Prince Andrew and Nicholas on the night before the battle. Why does Prince Andrew feel almost mystical? Are both men interested in glory? Who is the more philosophical man? Is Napoleon motivated by a similar search for glory? Find evidence in the text to support your answers.

11. Discuss how Prince Andrew's attitude toward life changes after he is wounded. Can you explain why his attitude has changed?

12. Tolstoy, throughout the novel, switches back and forth between scenes of war and peace, between scenes of battle and scenes of life at home. The reader sees the same characters involved in both war and peace. Which environment--the battlefield or the drawing room--is more complicated? Does the drawing room demand courage, honor, justice, even heroism of men and women? Find places in Book IV which show individuals acting as courageously in "society" as men do in war. What is the honor of the battlefield? How is honor preserved in the drawing room in Book IV? What incidents involving generosity and justice can you find in Book IV? Who are the heroes of Book IV? Discuss your answer with evidence from the text.

13. Discuss the "code" you find in Moscow society in the winter of 1806. How does the "code" operate in the matter of gambling debts? Why can't Nicholas Rostov simply forget about paying Dolokhov, instead of asking his father for so much money? Why does the Count agree to pay the debts, instead of denying his son the forty thousand rubles? How does the "code" relate to marriage? How does a suitor go about marrying a girl? Whom does he approach about the marriage first? Does the amount of money a girl has from her parents when she is married, her dowry, and the amount of money the groom has enter into consideration of marriage?

14. Describe the philosophy that Joseph Bazdeev explains to Pierre in the first chapter of Book V. Is the doctrine personal or impersonal;

in other words, is the goal of the doctrine individual salvation or salvation for mankind?

15. In Book V, Nicholas sees a reconciliation effected between the Czar and Napoleon. At the same time, Nicholas is aware of Denisov's suffering and military predicament. Is there irony in the fact that the Czar, who will pardon Napoleon and the French, will not pardon Denisov? Why is this situation ironical? Is the law truly above the Czar, as the Czar maintains, or does Tolstoy show in this section of the book that, in fact, the Czar is the law? Discuss this question. In determining your answer, examine carefully Nicholas' thoughts and feelings about what he sees. Is there some kind of contradiction between the military hospital and the scenes at Tilsit?

16. In chapter 1 of Book VI what does the oak symbolize for Prince Andrew when he first sees it? What does it symbolize when he sees it a second time? What has brought about this change? Is it remarkable that the oak can change and that Prince Andrew can change? Why, or why not?

17. The wolf in Book VII, chapters 3, 4, and 5, is often thought of as a symbol for Napoleon. In what way does the wolf hunt resemble the wars of the European powers against the French Emperor? Has Napoleon been "let go" once, as the first hunter allows the wolf to pass him by? Is the second hunter's hesitation to give battle to the wolf comparable to the weakness of the allies in their second encounter with Napoleon? To whom is Kray comparable? Is Napoleon's exile on Elba like "gagging" the wolf?

18. What is the general picture of Moscow society that Tolstoy presents in Book VIII? Are the men and women generous and self-sacrificing? Or are they something less than virtuous? Discuss your answer in terms of the central characters in Book VIII. Are there exceptions to the pattern of behavior you discern? Who are the exceptions?

19. What is the view of patriotism that is presented in Book X? Is Prince Andrew serving in the army out of a love for his country? Is Nicholas Rostov? Is Pierre patriotic? What about the Moscow crowd and the rich nobles of Russia—are they inspired by a love of country? Or is their "patriotism" simply an irrational, emotional fever? Support your opinions by referring to the text.

20. Compare the attitudes of Prince Andrew and Nicholas toward war in Book IX with their attitudes toward it when they first joined the army.

21. Compare the icon of the Russians to the portrait of Napoleon's son. Both pictures are objects of veneration for the commanders of the enemy armies. Both pictures have a religious significance. But how do the pictures differ in spirit? Discuss the way in which the Russian icon truly represents what the Russians are fighting for; then discuss the way in which the French portrait represents the French "cause" for war.

22. Discuss the way in which Tolstoy treats the Battle of Borodino? What characteristics of war does he seem especially to emphasize?

23. After the Battle of Borodino, it appears as if the French have won the war. Many think Russia is lost. In Book XI, Tolstoy describes the attitudes and actions of the Russian people. How do they confront the disaster of a successful invasion? How do they change? Does the Russian character collapse, or does it stiffen? Base your discussion on what happens to the central characters of War and Peace. Is Pierre, for example, a different man after Borodino? What about Prince Andrew? Do Natasha, the Countess, and the Count appear in a new light?

24. One critic of Tolstoy has said, "The French invasion purges Russian society of its evils.. Is this true or false, in your opinion. Are the Russian people better or worse for the disaster Napoleon has inflicted upon them? In what way?

25. Describe the influence Karataev has upon Pierre. In what ways is Karataev different from Pierre? In what way are they alike? What is Karataev's philosophy of life?

26. Discuss the life of Prince Andrew in respect to the development of his philosophy of life. Is he different before he goes to war than he is when he actually fights? How does the death of his wife and the birth of new love change him? What, finally, does he see beyond life that is even more attractive than love?

27. What is the story which Karataev tells to his companions? Why do you think Pierre finds a "mystic significance" in it? Are the figures in the story comparable to Pierre and Karataev? In what way?

28. Is Pierre's "insanity" unreasonable? Is his teacher, Karataev, an unreasonable man? Was Prince Andrew's choice to duel "unreasonable"? Is history itself reasonable?

Epilogue

29. Discuss the changes marriage makes in the lives of Natasha and Princess Mary. Do they become more or less interesting as characters in the novel after they have been married?

30. Is young Nicholas' dream a foolish one? It might seem so. Tolstoy has suggested that history is not made by men; rather, history carries men along, as a wave sweeps along bubbles on the surface of the ocean. Nicholas, however, wishes to win glory, to do something which will make his father proud of him. In other words, Nicholas wishes to make history. Can you resolve this contradiction? Is the philosophy of Tolstoy right, or is young Nicholas' dream right, or is there some way in which both of them are right?

31. How could War and Peace have been a better book? What is the greatest weakness of the book? What is its greatest strength?

A CURRICULUM FOR ENGLISH

Student Packet

THE EPIC HERO

BEOWULF AND THE SONG OF ROLAND

Grade 8

Copyright, The University of Nebraska, 1965
Experimental Materials
Nebraska Curriculum Development Center

CORE TEXTS:

Beowulf, trans. Raffel, New American Library of World Literature, Inc.: New York, 1963. (Mentor Book #MP 531) (60¢)

The Song of Roland, trans. Luquiens, New York, Macmillan Company, 1960. (95¢)

or

The Song of Roland, trans. Sayers, Baltimore, Penguin Books, 1957. (#L75) (95¢)

OVERVIEW:

This unit introduces you to two medieval poems, Beowulf and The Song of Roland, and to the medieval epic hero. Both these poems as well as their heroes are products of medieval Christian societies and differ from the heroes of other cultures and from the other kinds of heroes that are studied at this grade level. This packet contains introductory materials, study and discussion questions about the poems, language study materials, and two modern parodies of the medieval epic. This unit is closely related to your studies of the historical novel, the journey novel, Norse and Arthurian legend, myth and the ninth grade unit on the Odyssey.

INTRODUCTORY MATERIALS:

Both of the heroes about whom you will read practice the same virtues (fortitude, justice, and control) that other noble men in western literature practice. But because these heroes are products of times very different from both our own and ancient times, these virtues need to be more carefully and precisely defined. The following materials will help you to discover how the medieval man regarded these virtues and symbolized their attractiveness and meaning for his culture.

A. The first selection is from an Old English homily or sermon.

> Be courageous in battle, and fight the old serpent, and receive eternal bliss for a reward. Of the strength that our Lord exhorts us to have, the "wisdombook" saith, "The fortitude of the simple man is the way of the Lord." Simple or double is each man. Of the double man speaks St. James thus saying, "The double man is unsteady in his mind and in all his ways." Double or manifold is the man who is unsteadfast, in works or in words or in thought, towards God or towards man, and therefore is wholly lost body and soul. But that man is simple who hath a humble mind and noble speech and good works, and is steadfast towards God and man; as Job was, who fought against the devil, of whom the book saith, "He was a simple, righteous, and God-fearing man, strong in the fight."
>
> The devil wars against all men, and subdues too many of them to his will. Those are all unarmed against him who have not that wherewith they may protect themselves. They know not when, nor on what side, nor in what way he will attack them when he unexpectedly giveth them his blows. But all who bear God's weapons and can defend themselves shall be preserved. Let us now entreat our Lord that he may keep up in this conflict and give us those weapons to defend ourselves with, which the apostle Paul speaks

of, thus saying, "Clothe yourself with God's weapons, and defend yourselves from the assaults of the devil. Have right belief for a hauberk, and hope for a helmet, and true love for a shield, and God's word for a sword." With these weapons did David invest himself when he overcame Goliath. So desireth Christ that we may, also use all these weapons in this conflict against the old serpent, that is the enemy of all men, and that we may overcome him and have for a reward eternal bliss in the endless realm.

STUDY QUESTIONS:

1. According to this selection, when is a man courageous? When is he not? What does the serpent stand for? [Note: the old English word "wyrm" (modern English "worm") means both "serpent" and "dragon"]
2. What does the devil stand for? Why should man fight against him? What will a man gain if he defeats him?
3. How is a man's courage related to God?
4. What is a simple man? Does the author mean that a simple man is a fool? What does the author mean by the phrase "double man"? Consider the god Janus.
5. Explain the significance of the warrior's armor. What does it represent? Pay particular attention to the reference to David. Read Samuel 17:38ff. Here it is said that David does not put on Saul's armor or take a sword. Why, then, does the author of this sermon say David put on the armor he describes?
6. How does this type of courage compare and contrast with the courage of other heroes about whom you have read? For example, how does it differ from that of Odysseus when he is threatened by the Cyclops?

B. The next selection has to do with the ideal king, but much of what the author says applies also to the medieval hero. It is taken from King Alfred's translation of Boethius' Consolations of Philosophy:

When Wisdom had sung this song, he was silent, and the Mind answered and spoke thus: "Behold, Reason, thou knowest that covetousness and the glory or earthly power were never pleasing to me, nor did I at all desire this earthly authority; but I wished tools and material for the work which was enjoined on me to do; that is, virtuously and fittingly to wield and exercise the power which was entrusted to me. Now you know that no one can exercise or wield any power without tools and material. The material of the king, and the tools with which to rule, are a well-peopled land; he ought to have men for prayer, men for war, and men for labor. Lo, thou knowest that without these tools no king can manifest his ability to rule. This also is his material--to have, in addition to these tools, provision for these three classes. Now their provision is this: land to dwell in, and gifts and weapons and meat and ale and raiment, and whatsoever these three classes require. Without these he can not preserve his tools, nor without his tools can he do any of those things which are enjoined on him to do. Therefore I desired material with which to exercise power, that my ability to rule and power should not be forgotten and lost sight of. For every kind of ability and power quickly grows old, and is passed over in silence, if it is devoid of wisdom; because no one can manifest any ability without wisdom, since whatever is done foolishly can never be accounted as good.

STUDY QUESTIONS:

1. What is necessary for a king to be a good king? What three classes are necessary? Describe the role of each in society. How should the classes regard each other and the king? How should the king regard these classes?
2. Why does the speaker refer to these classes as tools? What are tools? How can classes be tools? For what purpose does the king use them as tools? What ability or skill does each class have? What virtue is necessary for the right use of these various abilities or skills?
3. What virtue that you have studied about is "wisdom" most like? Why is "wisdom" so indispensable? Without it, what kind of action would a king or hero do?
4. How is wisdom related to courage? Can you suggest what would happen if one were courageous but not wise? If he were wise but not courageous?

C. The following selection is from an Old English poem entitled Juliana. In this selection, Satan is speaking to the hero of the poem:

In varied forms do I pervert the mind of the righteous man. When I find him establish his heart upon the will of God, then am I at once ready so that against him I bring manifold vices of the mind, cruel thoughts and secret errors. Through a multitude of snares I make sweet unto him the pleasures of sin, wicked desires of the heart, so that quickly given over unto unrighteousness, he hearkeneth unto my teachings. And I grievously inflame him with sin, so that, burning, he ceaseth from prayer and walketh insolently, nor may he steadfastly remain longer in the place of prayer, for the love of his sin. So I bring hateful error unto that man to whom I begrudge life and a clear belief. And he doth wilfully hearken unto my teachings, and commit sin, and afterward, bereft of virtue, he slippeth away. But if I meet any courageous man, a valiant champion of the Lord against the sting of my arrows, who will not flee far thence from the battle, but, bold in heart, lifteth his shield against me, his hold, a spiritual armour; who will not desert his God, but, bold in prayer, standeth at bay in his course, then must I flee away from that place, humiliated, cut off from joy, and in the embrace of fire lament my sorrows, that I might not in battle, by cunning of strength, overcome. But I shall wretchedly seek out another less powerful man, under the banners of a slower champion, whom I may arouse by my incitements and impede in the warfare. And though spiritually he purpose some good thing, I am at once ready to read his every secret thought, to observe how his heart is strengthened within him, and how his resistance is wrought. And through sins I open the gate of this wall; when the tower is pierced, the entrance laid open, then I send into his breast by my arrows bitter thoughts, through various desires of the heart, so that it seemeth better to him to accomplish sins and lusts of the body contrary to the worship of God. I am an eager teacher, that he may live after my evil fashions, turned openly from the law of Christ, corrupted in heart, for me to rule in the pit of sins. In this may I care more eagerly for the destruction of the spirit than of the flesh, which in a grave, hidden in the earth, shall become in the world a pleasure to the worm.

STUDY QUESTIONS:

1. In this passage, Satan describes both the heroic and unheroic man. What makes the one heroic? What makes the other unheroic?
2. What virtue does he particularly emphasize? Why?
3. What vice allows Satan to subdue a man, even an almost completely righteous one? What virtue does he seek to overcome? How are Satan's temptations like the temptation that Odysseus faces when he is in the land of the Lotus-eaters? How are they different?
4. If the righteous man in this passage is like the medieval epic hero, what kind of man do you expect him to be?
5. How are wisdom and courage related to one another in Satan's characterization of the righteous man?
6. Why does Satan refer to spiritual armor? Why is the relationship between Satan and man described in military terms?

D. All epic heroes seek for glory, but the kind of glory that epic heroes such as Beowulf and Roland seek for is a particular kind. The following selections will help you discover the kind of glory for which they strive. The selections are from King Alfred's translation of the Consolations of Philosophy.

1. When Wisdom uttered this speech, he began to chant, and sang thus: "Whosoever wishes to have false fame and vain glory, let him behold on the four sides of him how spacious is the vault of heaven, and how narrow is the space of earth, though to us it seems wide. Then he may be ashamed of the extent of his fame, since he can not even spread it over this narrow earth. Ah ye proud, why do ye desire to bear this deadly yoke upon your necks? Or why do ye labor so vainly to extend your fame among many peoples? Though indeed it should come to pass that the uttermost peoples extol your name and praise you in many tongues, and though a man was great because of the nobility of his birth, and prosper in all riches and all glory, yet death cares not for such things, but despises the noble, and devours the rich and the poor alike, and brings them to one level. Where are now the bones of the famous and wise goldsmith, Wayland? I said, "the wise" for this reason, because the skillful can never lose his skill, nor can it be taken from him more easily than the sun can be removed from its station. Where now are the bones of Wayland, or who knows now where they were? Or where now is the famous and sagacious Roman consul, who was called Brutus, or by another name, Cassius? Or the wise and steadfast Cato, who was also a Roman Consul: He was recognized as a philosopher. Have not these long vanished? No man knows where they now are. What is now left of them except a little fame, and a name written with a few letters? And yet worse, we know many famous men departed, worthy to be remembered, of whom very few have any knowledge. But many lie dead, entirely forgotten, so that not even fame makes them known. Though ye think and desire to live long here in this world, how shall it be better for you than for these? Does not death still come, though he come late, and take you from this world? And what avail then will glory be to you, at least to those whom the second death will seize and hold for ever?

2. No wise man ought to fear or lament, no matter what may happen to him, whether it be good or bad; he must not lament, even as the brave man ought not to lament about how often he must fight . . . . The wise man's reward will be greater the more adverse things are for him. No wise man should desire a soft life, if he has any notion of virtue, or if he seeks eternal life after this world . . . .

   Listen, ye wise men! Walk in the way which the illustrious example of the good men and of men desirous of honor, who were before you, point out to you. O! ye lazy and idle man! Why do you not try to find out what kind of men your ancestors were? They strove after honour in this world and sought good fame by good works, and set a good example for more who should come after them. Because of their good works, they now swell above in the stars and in everlasting happiness.

STUDY QUESTIONS:

1. In what does true fame or glory consist? false fame or glory?
2. How do you explain why in the first selection the author tells his readers that fame is transitory and then in the second one that one should seek fame? Does the author contradict himself? Why? Why not?
3. If one seeks true fame, what will be his reward? How does the kind of fame that the man described above seeks for differ from the kind of glory that Odysseus and Achilles seek after?
4. How do men attain true or everlasting honor and fame? How do these men differ from those who achieve only an earthly fame?

E. Epic poems usually celebrate a national hero who reflects the ideal social values of a particular society. Although Beowulf and The Song of Roland are poems of different national groups, the social values which direct this hero's actions are much the same. John of Salisbury, in the following selection, describes the ideal king, and while doing that, also reveals the social values of medieval society.

Adapted from John of Salisbury's POLICRATUS

The commonwealth is a body whose life is from God, which has as its end the highest equity and which is ruled by a moderating power. Those who are responsible for establishing and cultivating the practice of religion and the worship of God, occupy the place of the soul in the body of the commonwealth. The prince takes the place of the head and is subject only to God. The senator, the heart; the judges and governors of provinces, the eyes, ears, and tongues; the soldiers, the hands; the financial officers, the stomach and intestines; the labourers, the feet.

If the king faithfully fulfills the duties of the office he has undertaken, he will gain as much honor among his subjects as the head has among the members of the body. The king faithfully fulfills his duties when he remembers his status and is aware that he is responsible for the welfare of all those subject to him when he is mindful that he owes his life and his private goods not to himself, but to others, and when he distributes his possessions to them in accordance with the law of love.

The king should be a father or a husband to his subjects, or, if he has even more tender affection for them, let him use that. He ought to desire to be loved rather than feared. He should therefore be such a man that his subjects will devote themselves to him rather than to themselves, because they regard his life as necessary to public life. All things will then prosper for the king, for love is as strong as death. A body of people, which the strands of love hold together, is not easily destroyed.

STUDY QUESTIONS:

1. What, according to the author, binds members of society together? How can it?
2. If the king is to love his subjects and his subjects, him, how do you suppose that each subject is to regard another subject? Why would you expect friendship to be considered a virtue? What kind of man would be considered a good friend? A bad friend?
3. How do you suppose that such a society would regard treachery and deception? Can a friend be treacherous and a deceiver? What would happen to this society if a man engaged in treason or treachery? If the king were a tyrant? If there were no friendship? How do you know?
4. During the middle ages, subjects often gave gifts--e.g., gloves, swords, helmets--to the king, and the king gave such gifts to his subjects, and subjects to one another. Why do you suppose they gave these gifts? What would a gift to the king represent? What would it mean if a king should give, say a sword, to one of his subjects?
5. Explain why the author of this selection compares the king to the head, and the subjects to the other members of the body. How is this comparison an appropriate one? You will find it helpful to read I Corinthians 12:12-26.
6. Can you explain why courage would be necessary in this kind of society? Why wisdom or control? The author says that love is the basis of society. What kind of love is he talking about? How is this love related to wisdom and courage?
7. In a society that is held together by love, what would be the duties of the men of arms, or knights? of men of prayer? of laborers? Toward what end would they direct all their efforts? To their own private good? If not, to what?
8. How would the medieval man regard a tyrant? Why? Would the ideal king have counselors? What does this imply about the making of laws and administering the kingdom?

F. In the two poems that you will read, you will encounter several kings, some who are bad and some, good. The following selection from the writings of an Old English writer will help you to be able to tell if and why a king is good or bad.

The king is chosen for that which his name declareth. King is called rex, that is, governor, for he shall direct his people with wisdom, and put down wrong, and exalt faith. Then is it a grievous thing if he be unrighteous, for he may direct none aright if he himself is unrighteous. The righteousness of the king exalteth his throne and his truth establisheth the government of the people; this is the king's righteousness: that he oppress not wrongfully the poor nor rich, but judge every man equitably. He shall protect widows and orphans, and suppress stealing, and banish thieves from his kingdom; and withal, he shall put down witchcraft, and he shall not tolerate soothsaying. The wise men shall advise him and he shall never be passionate. He shall ever protect God's ministers, and feed the poor, and boldly fight against an invading host, and preserve his kingdom. He shall appoint trustworthy men for sheriffs, and for the fear of God lead a good life, and be unmoved in tribulation and meek in peace and prosperity, and shall not suffer his offspring to be unrighteous. He shall pray at the appointed times and ere meal times shall not touch meat. If the king will with carefulness observe these aforesaid precepts, then shall his kingdom be prosperous in this life, and after this life he shall go to the eternal life for his piety. And if he disregard these precepts and this instruction, then shall his land be ever and anon impoverished either by war or by famine, or by disease or by tempests, or by wild beasts. Let the king take heed how it is written in books, if he holdest not righteousness, that even as he is exalted on his throne before other men, so shall he be hurled down to the lowest torment under the unrighteous devil, whom he previously obeyed and pleased.

STUDY QUESTIONS:

1. What is the purpose of the king? Why does he need wisdom? What does wisdom and truth allow him to do?
2. What does the author mean when he says that the king should "judge every man equitably"? Why does the author say that he should put down witchcraft and suppress soothsaying? What is soothsaying? What is so bad about it?
3. Notice that the king should allow himself to be advised by wise men and should never be passionate. Why should the king listen to wisemen? Is he not the most powerful man in the kingdom? Can he not do what he pleases? Why then the wise men? Why should he never become passionate? What kind of actions would he do if he did? How would these actions affect the commonwealth?
4. The author says that the king should be meek in peace and prosperity. What does he mean by "meek"? Why should he say this in regard to peace and prosperity? What would happen if the king were not meek? How should the king conduct himself in adversity?
5. What will happen to the good king? In other terms, what kind of fame and glory does he seek?
6. What will happen to the king who does not obey these precepts? What do famine, beasts, disease, etc. represent? How are these things related to the king's action? What kind of fame does this king seek?

I. BEOWULF

The poem, *Beowulf*, relates the deeds of an Old English hero and celebrates the ideals of Old English society. In the first part of the epic, Beowulf, a young Swedish warrior, comes to Denmark and aids a king whose land is being ravaged by a monster. Beowulf slays the monster and its mother and finally returns triumphantly to his homeland. In the second part of the poem, Beowulf, an old man and a king, takes arms against a fire-dragon which is laying waste his country. He is fatally wounded while killing the dragon and dies peacefully knowing that he has saved his people.

Although we do not know for sure, the poem seems to have been composed orally about 750 A.D. by a Christian scop (a singer of poetry) who lived in Northumbria during the Golden Age of Christian Learning. The manuscript of the poem which we now have was written about the year 1000. The poem may have been written down earlier, but there is only one manuscript which has been preserved. That manuscript was at one time owned by a Sir Robert Cotton; it was somewhat damaged in a fire which swept through his library in 1731, and is now preserved in the British Museum.

The scop probably based his poem on a series of shorter narrative poems that were current among continental tribes. The narratives which the scop welded together when he composed Beowulf were probably pagan rather than Christian, but he changed those stories to make the whole poem Christian. At one time, readers of this poem thought that the Christian elements in the poem were only a later overlay, a veneer only surface deep, but many readers now feel that the Christian spirit is too deep, too all-pervasive to be considered only a pious white-washing of a pagan story. Whoever the author was--and we do not know who he was--he transformed the pagan narratives into a Christian poem.

Beowulf, like most epics, falls into distinct episodes. In Beowulf there are three: The fight with Grendel; the fight with Grendel's mother; the battle with the dragon. The study questions are arranged around these episodes. Preceding the study questions for each episode, there are some materials that you may find helpful. You will probably find it best to read your assignment first and then read the background materials before you turn to the study questions.

A. Beowulf's fight with Grendel (ll. 1-1250)

1. Prefatory Materials

The following materials are from an Old English poem entitled, Genesis, which retells the stories that are to be found in the book of Genesis in the Bible.

a. Then they [Adam and Eve] began, by God's command, to produce children, as the Lord had charged them. To begin with, by Adam and Eve were brought into the world two fair first-born sons, Cain and Abel. The books tell us how these first toilers, loving brothers, gained their subsistence, riches and food. The one who was elder born tilled the earth with his strength; the second kept the flocks, helping his father, until a great number of days passed. They both brought an offering to the Lord. The Prince of the Angels, King of all things, looked upon Abel's offering with favorable eyes, but would not consider the sacrifice of Cain; that caused strong indignation in the heart of the man. Rage arose in the youth's breast, livid hatred, and wrath by reason of envy. Then he wrought evil deeds with his hands, slew his kinsman, his own brother, shed his blood--yea, Cain shed Abel's. And the earth soaked up this blood shed by murder, the life-blood of a man.

After this fatal blow woe was aroused, the long train of afflictions. Since then from this twig have hatefully sprouted ever longer and stronger bitter branches. These branches of calamity spread far and wide over the nations of men. Hardly and sorely did the twigs of misery strike the sons of men (and so they still do), from which the broad leaves of all suffering began to spring. We may tearfully lament this account, this death-bringing fatality, and not in vain.

But when the sons of God began to seek bridges among the race of Cain, the accursed folk, and chose wives from among them against the will of God, the children of men from among the sinful maidens, beautiful and bright, then the Ruler of the heavens pronounced his wrath against mankind and spoke these words:

"The men of Cain's race have not been absent from my mind, but that stock has sorely offended me. Now the sons of Seth renew my wrath and take to themselves the maidens of my enemies as wives: the fairness of the woman, the maiden's faces, and the eternal Fiend have shamefully captivated the multitude of men who were formerly in peace."

After that, for 120 winters, duly numbered, exile afflicted the accursed race in this world; then the Lord wished to inflict punishment upon the covenant-breakers, and to smite with death the doers of evil, the giant folk unloved by God, the great and sinful foes hateful to the Lord, when the Wielder of Victory himself saw what was man's wickedness on earth, and how they all were bold in crime and utterly vicious. He thought to punish rigorously the races of men, to seize upon the peoples grimly and sorely, with cruel might: he repented exceedingly that he had ever created the author of nations, the source of the peoples, when he fashioned Adam. He said that on account of the sins of men he would utterly blot out all that there was on earth, destroy every one of the bodies in whose bosom the breath of life was concealed: all that came near to the sons of men, the Lord determined to annihilate.

STUDY QUESTIONS:

1. Who are the descendants of Cain? How are they associated with Satan?
2. What do they represent? How does God regard them?

b. Then again the Lord, Ruler of Glory, [after the flood] spoke a word to Noah:

"Increase now and multiply, enjoy your honor, with the gladness of peace: fill the earth, make all things teem. Into your possession is given a noble heritage, the produce of the sea, the fowls of heaven, and the wild beasts,--the verdant earth and every treasure. You shall never dishonorably procure your food through bloodshed, sinfully stricken in its life-blood. Each one first of all injures himself in the riches of the spirit, who with the edge of the sword takes the life of another: nor shall he dare to rejoice in thought over the spoils, for I will avenge a man's death all the more severely upon the slayer and upon the fratricide, in proportion as blood-shed, the slaughter of a man with weapons, or murder by violent hands, seems to succeed. Man was first created in the likeness of God: every man has the form of the Lord and of the Angels, whose virtues follow my hold will.

STUDY QUESTIONS:

1. How can man misuse his gifts from God?
2. How does God regard fratricide? How is this related to the story of Cain?

c. The following selection is from an Old English sermon entitled, On the False Gods."

Now we do not read in Scripture that men set up idolatry during any of the time before Noah's flood, and not until the giants made the wonderful tower after Noah's flood, and God gave them as many tongues as there were workmen. Then they separated and went into distant lands, and mankind increased. Then they were taught by the old devil who had formerly deceived Adam, and they wickedly fashioned gods for themselves, forsaking the Creator who had made them men. And they considered it the part of wisdom to worship as gods the sun and the moon, because of their resplendent light, and offered them gifts, neglecting their Creator. Some men also said of the bright stars that they were gods, and willingly worshiped them. Some believed in fire, for its quick burning, some also in water, and worshiped these as gods; while others believed in the earth, since it nourishes all things. But they might have discerned, if they had had the sense, that there is one God who created all things for man's use, through His great goodness. There is no Creator save the one true God. And we worship Him with firm faith, saying with our lips, and in all sincerity of mind, that He alone is God who created all things. Yet the heathen would not be satisfied with so few gods, but began to worship as gods various giants, and men, who, though they lived shamefully, were powerful in worldly affairs, and terrible in their lives.

STUDY QUESTIONS:

1. What is the wonderful tower that the giants built?
2. Why does the author dislike the worshiping of "false" gods?

II. Study Questions on Beowulf

A. The fight with Grendel

a. From the beginning of the poem up to the coming of Beowulf (11. 1-193)

1. How are the Danish heroes described at the beginning of the poem? What makes them heroic? By using the materials on glory explain why the poet refers to these heroes.
2. To whom does the poet credit Hrothgar's becoming king? Why?
3. When Hrothgar builds the great hall, Herot, he leaves the common pastures or folk-land untouched and takes no lives. What does this suggest about Hrothgar's character as a king? (NOTE: The lines in which Herot is described as standing and waiting for war to begin and to be burned down refer to the burning of Herot during a historical feud which was a part of Anglo-Saxon lore.)
4. What does Herot represent? Is it a good or bad thing? Is it like the tower of Babel to which the author of "On False Gods" refers?
5. What does the poet sing about while the people celebrate in Herot? Why does he sing about God's creation just after the hall has been built? Of what are they reminding themselves?
6. Does the poet explain why neither Hrothgar nor any of his men can kill Grendel? What heroic virtue would be necessary if one were to undertake battling Grendel? Is there any evidence that Hrothgar's men lack this virtue?
7. How is Grendel related to Cain? What motivates Grendel to attack Herot? Are his motivations similar to Cain's? What does Grendel represent? (See the materials from the Old English Genesis).
8. Grendel is said to be accursed of God and to oppose God's will. Use the materials from the Old English Genesis to explain why.

9. How do Hrothgar and his men react to Grendel's killing thirty men? Why does Hrothgar weep and what does he fear?
10. Why is Grendel said to fight with the righteous or to carry on an evil war?
11. How long does Grendel hold Hrothgar's kingdom in his sway? What does he do to the kingdom? Why does no one kill Grendel?
12. What does the poet think of sacrificing to old stone gods in heathen temples? According to the poet, from whom should Hrothgar's men seek help? The Danes have not turned from God during prosperity. Why do they when Grendel runs wild? (See the selection from the sermon about false gods.)
13. Another translation of the last lines (183-88) reads: "There is love for him who in affliction plunges his soul in Hell, for he has no hope of mercy; but it is well with the soul that seeks after God at death and finds peace in Him." How does the poet suggest that the troubles of Hrothgar and his men be overcome? How is this suggestion related to their worshiping stone gods?

b. The Coming of Beowulf up to his battle with Grendel. (ll. 194-642)

1. How is Beowulf described? Why does he go to Hrothgar's aid? Does he appear heroic?
2. Why do Beowulf and his men thank God for their easy crossing? How do they regard God? Why does the author point up the difference between the gods which Hrothgar's men worship and those worshiped by Beowulf and his men?
3. Why are the Danes so suspicious about Beowulf and his men? Are they justified in being suspicious of all strange men?
4. How does Beowulf convince the watchman that he comes with good intentions? Is Beowulf boasting? Why or why not?
5. What is implied in the watchman's statement that the boat will be guarded until it carries the slayer of Grendel back to Geatland? How does the watchman know that Beowulf will defeat Grendel? Why does the poet include this statement? Does knowing what will happen make the poem uninteresting for the reader? Why or why not?
6. For what is Wulfgar famous? Are these heroic virtues? What virtue is strength related to? What is wisdom? Is it a heroic virtue?
7. Why does Wulfgar beg Hrothgar to receive Beowulf? How does he characterize Beowulf?
8. How does Hrothgar react to Beowulf's coming? How does he know that God has sent Beowulf to help defeat Grendel? Does he or is he just guessing?
9. Summarize Beowulf's speech to Hrothgar. Is he a boastful man? Why does he say that God must decide whether he or Grendel will win the battle? To whom does Beowulf give credit for his previous victories? What does he mean when he says that fate will unwind as it must? [NOTE: the OE word "wyrd" may mean either "fate" or "providence"; it refers to God's control of events.]
10. How had Hrothgar befriended Beowulf's father? How is Hrothgar characterized? What virtues does he possess? Is he as courageous as he once was?
11. Why is Unferth jealous of Beowulf? What does this reveal about his character?
12. Who is Brecca? Why does Unferth bring up this incident? Why does Unferth think that Grendel may defeat Beowulf?
13. Summarize Beowulf's reply to Unferth. What is his attitude toward Unferth? How does he explain his survival amid the changes? Is Beowulf boasting?
14. Compare Unferth and Beowulf. How does Unferth measure up to Beowulf's heroic stature? Explain what Beowulf means when he says to Unferth that "words and bright wit" will not save his soul. Is there any indication that Unferth is a kind of Cain? If he is, what will be the consequences of his presence in Herot? (See God's speech to Noah in the selections from Genesis.)
15. When Beowulf addresses the queen, Welthow, Beowulf once again explains why he has come to aid the Danes. What is his purpose? What does he mean when he says "to win the good will of

your people"? (This line can be translated as, "to work the will of your people.") Try to determine if Beowulf is a mere boaster.

16. The O.E. word that is used for God in l.665 (the line in which God is said to have set a sentinel in Herot) is "Kyningwuldor" which means the "most glorious of kings." Does that name help explain how the poet conceives of God? What is the relationship between "Kyningwuldor" and Hrothgar, the king of the Danes?
17. Why does the poet keep pointing out that Beowulf relies on his own courage and on God's favor? What kind of man does the poet consider a hero?
18. Is there any evidence that Beowulf thinks he may not be able to defeat Grendel? If he does, to whom will the credit go?
19. Why are Beowulf's men disturbed? Why do they need not be afraid? Explain what is meant by God's dread loom or why God is conceived of as a weaver of fortune. Why does the poet tell us that Beowulf will defeat Grendel even before he fights?
20. How can the warriors sleep in the midst of such danger? Are we to believe that they really could? Or does the poet have them go to sleep in order to emphasize the heroic qualities of Beowulf? What heroic virtue does the "wakeful, watching" Beowulf display?

c. The fight with Grendel and the celebration of Beowulf's victory up to the attack by Grendel's mother (ll. 643-1250)

1. Why does the poet remind the reader that Grendel bears God's hatred? How does the succeeding action portray Grendel as a kind of Cain accursed of God?
2. Describe the fight with Grendel. How does Beowulf wound Grendel? Why does the poet describe what happens to Herot during the fight?
3. Why are the weapons of the men useless? Does the author make them that way for any purpose? How would the story go if they were effective?
4. Who does the poet say is responsible for Beowulf's victory? Is there any indication that Grendel is defeated because God wished him to be? Or is Beowulf alone responsible for the defeat? Is Beowulf less a hero because he depends on God?
5. What is the result of Beowulf's wounding Grendel? Why does no one feel sorry for Grendel? Are these men pitiless?
6. Is the praise of Beowulf intended to belittle Hrothgar? Why or why not?
7. Why do the old men sing songs about other heroes? (See the selection in introductory materials about fame and glory.)
8. Sigmund is a German hero whose deeds are recorded in the Nibelungenlied, a German epic. How is the summary of Sigmund's deeds related to Beowulf's battle with Grendel?
9. Describe Hermod. How does he compare to Beowulf and Sigmund? Does he use his strength correctly? He is said to have ruled only with courage. What other virtue did Hermod lack?
10. Summarize Hrothgar's speech. To whom does he credit Grendel's death? Why? How does he account for Beowulf's victory?
11. What is Unferth's reaction to Beowulf's victory? Why does he give up quareling and boasting? Does the change in his

character after the defeat of Grendel suggest that he is like Grendel in some way? Has he been defeated like Grendel has?

12. Why does the poet reflect on the necessity of death just before he describes the celebration in Herot? Note the continual references to the necessity of death in the rest of the poem.
13. Why is Beowulf given so many gifts? What do they represent?
14. Why does the poet say that men meet both good and evil in this world immediately after he says that Grendel would have continued to kill if God and Beowulf had not killed him? Explain what he means when he says that men are ruled by God and that men must seek to do His will only. What virtues would such men have?
15. (Here follows the story of a fight between the Finns and the Danes. A band of sixty Danes led by Knaef are attacked at dawn in a hall by King Finn, whom they came to visit. The Danes fight Finn and his men for five days during which Hnaef, many of his men, and many of Finn's men are killed. The battle is ended by a treaty between Finn and Hengest, who has assumed leadership of the Danes. After the soldiers have been buried according to their custom, Hengest and his men spend the winter in Finn's kingdom (Freisland). In the spring, however, Hengest takes revenge on Finn, defeats him, and carries home to Denmark the royal treasures of Finn.) How does this story comment on the friendship which Hrothgar offers to Beowulf earlier (ll. 946-949) and in the description of peace (ll. 1018-1019)? What is the poet's attitude toward friendship?
16. Why do they now trust Unferth? What has happened to him?

B. The fight with Grendel's Mother.

1. Prefatory materials

a. The following selection comes from a sermon delivered at the dedication of St. Michael's church. It describes what St. Paul saw when he and St. Michael visited hell:

> As St. Paul was looking towards the northern region of the earth, from whence all waters pass down, he saw above the water a hoary stone; and north of the stone had grown woods very rimy. And there were dark mists; and under the stone was the dwelling place of monsters and execrable creatures. And he saw hanging on the cliff opposite to the woods, many black souls with their hands bound; and the devils in likeness of monsters were seizing them like greedy wolves; and the water under the cliff beneath was black. And between the cliff and the water there were about twelve miles, and when the twigs brake, then down went the souls who hung on the twigs and the monsters seized them. These were the souls of those who in this world wickedly sinned and would not cease from it before their life's end.

STUDY QUESTIONS:

1. Recall the way God punished Cain's descendants. Can you explain why St. Paul saw monsters and water in the same place?

2. What have Cain's descendants come to be?

b. The next selection is from a book entitled Pastoral Care which was written by Gregory the Great, who was the Pope from 540-604 and which was translated by King Alfred:

> For through luxury men are often inflated with pride, while hardships through pain and sorrow purify and humble them. In prosperity the heart is puffed up; in adversity, even if it were formerly puffed up, it is humbled. In prosperity men forget themselves; in adversity they must remember themselves, even if they are unwilling. In prosperity they often lose the good they formerly had; in adversity they often repair the evil they long ago did. Often a man is subjected to the instruction of adversity, although before he would not follow the moral example and instruction of his teacher.

STUDY QUESTIONS:

1. What is the relationship of prosperity to pride and humility? How does one become proud? humble?
2. Why does God subject man to adversity?

STUDY QUESTIONS ON BEOWULF: The fight with Grendel's mother up to Beowulf's return to Geatland (1250-1887)

1. Describe Grendel's mother. What has aroused her anger? Explain how Grendel's mother is related to Cain. What does she represent?
2. Whom does she carry off? How does Hrothgar describe the victim?
3. Describe the lake in which Grendel's mother lives. What does it represent? (See prefatory material about St. Paul's journey to hell).
4. When he speaks to Hrothgar, what does Beowulf say about fame? This seems to be an allusion to Hercules' speech in Vergil's Aeneid, in which he says that the brave man, while alive should seek to enlarge his fame by great deeds. Is fame a proper goal for a hero such as Aeneas? for Beowulf? Does Beowulf seek only fame for himself?
5. Compare Unferth and Beowulf in this scene. How has Unferth changed?
6. What is the significance of Beowulf's using Hrothgar's helmet and Unferth's sword? Why doesn't he use his own?
7. Why does Beowulf say what he does before he leaps into the sea? Is he certain of victory? Why or why not?
8. Why is Grendel's mother called a she-wolf? See selection about St. Paul's vision of hell.
9. Why is Beowulf's sword and helmet useless? What is the significance of this fact?
10. Beowulf's strength is also unavailing. How is this fight different from the one with Grendel? Who comes to Beowulf's aid? Does the uselessness of his armor and his strength teach him anything?

11. Describe the battle. (NOTE: Desire for fame prods Beowulf on in his fight; the word for fame can also be translated as "glory" or "honor." In this same passage the poet uses the words "Longsumne lob" which mean "enduring or everlasting glory.") What is "everlasting glory"? How does it differ from "glory"? Which kind of glory does not endure? Which kind is Beowulf seeking?
12. Who made the sword that Beowulf uses to kill Grendel and his mother? (NOTE: Tubal-Cain, one of Cain's descendants was a master metal worker). What does Beowulf learn when he has to use his enemy's sword to kill his enemy?
13. Explain the significance of the sudden burst of light after Beowulf killed Grendel's mother. What do you suppose light and darkness represent?
14. Whom does Beowulf kill after he has killed Grendel's mother? Why?
15. Why are Hrothgar and his men down-hearted?
16. What is the significance of the blade's being melted by the blood of Grendel? (Perhaps you will find it helpful to remember that the dragon Siegmund slew (l. 897) dissolved in its own blood.)
17. How does Beowulf explain his victory? What do you suppose his giving the remainder of the sword to Hrothgar symbolizes?
18. How is Hrothgar described? What does he see written on the sword handle? How is what he sees then related to Beowulf's victory over Grendel and his mother?
19. Summarize Hrothgar's speech to Beowulf. Why does he talk about friendship? Why does he remind Beowulf about Hermod? Why might Beowulf become like Hermod after his victory? Describe Hermod as a ruler. How does he differ from Hrothgar?
20. Summarize Hrothgar's speech about how men receive virtue and wealth from God. Why do some men forget that his virtues and wealth are from God? What happens to the proud man? Is the proud man "a single man" or a "double man"? See the selection from the sermon about being strong in war and the selection from Gregory's Pastoral Care.
21. Why does Hrothgar say all this to Beowulf? How is this speech related to what Beowulf learned in his fight with Grendel's mother?
22. Summarize Beowulf's speech to Hrothgar. For what reasons does Beowulf say he has come to help Hrothgar? What does he promise about the future? How is this related to his giving the sword handle to Hrothgar?
23. What is Hrothgar's reply? What virtues of Beowulf does Hrothgar praise? What has Beowulf been able to do for the Danes because of these virtues?

C. This section of the poem (2200-end of poem) concerns Beowulf's fight with the dragon. After he left Hrothgar, Beowulf returned home and told his countrymen what he had done for Hrothgar. You will begin reading at that point where Beowulf's reign is disrupted by the dragon.

1. Prefatory materials

a. In order that you may understand the significance of the dragon, you should read the following description of the panther, which is taken from a medieval science book:

> Many, yea numberless, are the tribes throughout the world whose natures we can not rightly explain nor their multitudes reckon, so immense are the swarms of birds and earth-treading animals wherever water, the roaring ocean, the surge of salt billows, encompasses the smiling bosom of earth.
>
> We have heard about one marvelous kind of wild beast which inhabits, in lands far off, a domain renowned among man, rejoicing there in his home amid the mountain-caves. This beast is called panther, as the learned among the children of men report in their books concerning that lonely wanderer.
>
> He is a friend, bountiful in kindness, to every one save only the dragon; with him he always lives at enmity by means of every injury he can inflict.
>
> He is a bewitching animal, marvelously beautiful with every color. Just as, according to men holy in spirit, Joseph's coat was variegated with hues of every shade, each shining before the sons of men brighter and more perfect than another, so does the color of this beast blaze with every diversity, gleaming in wondrous wise so clear and fair that each tint is ever lovelier than the next, glows more enchanting in its splendor, more rare, more beauteous, and more strange.
>
> He has a nature all his own, so gentle and so calm is it. Kind, attractive, and friendly, he has no thought of doing harm to any save the envenomed foe, his ancient adversary of whom I spoke.
>
> When, delighting in a feast, he has partaken of food, ever at the end of the meal he betakes himself to his resting-place, a hidden retreat among the mountain-caves; there the champion of his race, overcome by sleep, abandons himself to slumber for the space of three nights. Then the dauntless one, replenished with vigor, straighway arises from sleep when the third day has come. A melody, the most ravishing of strains, flows from the wild beast's mouth; and, following the music, there issues a fragrance from the place--a fume more transporting, sweet, and strong than any odor whatever, than blossoms of plants or fruits of the forest, choicer than aught that clothes the earth with beauty. Thereupon from cities, courts, and castle-halls many companies of heroes flock along the highways of earth; the wielders of the spear press forward in hurrying throngs to that perfume--and so also do animals--when once the music has ceased.
>
> Even so the Lord God, the Giver of joy, is gracious to all creatures, to every order of them, save only the dragon, the source of venom, that ancient enemy whom he bound in the abyss

of torments; shackling him with fiery fetters, and loading him with dire constraints, he arose from darkness on the third day after he, the Lord of angels, the Bestower of victory, had for three nights endured death on our behalf. That was a sweet perfume throughout the world, winsome and entrancing. Henceforth, through the whole extent of earth's regions, righteous men have streamed in multitudes from every side to that fragrance. As said the wise St. Paul: "Manifold over the world are the lavish bounties which the Father almighty, the Hope of all creatures above and below, bestows on us as grace and salvation." That, too, is a sweet odor.

STUDY QUESTIONS:

1. What does the dragon represent? the panther?
2. How is this story like a fable? a parable?

b. In a sermon on the vices and virtues, an Old English writer comments on avarice:

Avarice is evil covetousness. It is the root of every crime; it produces rapine, and injustice, theft, lying and perjury; it is like unto hell, because they both have such insatiable greediness as to be never full.

It is an abuse if a rich man should be without charity and hide his goods, and he will assuredly earn for himself hell-torment. Accursed is the covetous one who comes to destruction through his wealth and through his own goods and blessed is he who for his Lord's love hides his treasure in Heaven, where no thief may steal away his treasures, but where they shall be an hundredfold preserved for him.

Lay never up in thine hoard what may be of service to destitute men, for thou thyself enjoyest not thy wealth, though you hoard it secretly. Thou gatherest more and more, and men die of hunger, and thy wealth rots before thine eyes.

STUDY QUESTIONS:

1. What should the good man's attitude be toward wealth?
2. Why is avarice called the root of every crime? Why is it like hell?

STUDY QUESTIONS ON BEOWULF: The fight with the dragon. (ll 2200-end)

1. What does the dragon represent? Why is he hiding a hoard of jewels and gold? Why are the jewels and gold called "pagan"?
2. What causes the dragon to become angry?
3. Why did the slave steal? What are his masters like?

4. How did the treasure get where it is? What attitude toward wealth is implied in the words spoken when it is committed to earth? How does the dragon get there?
5. How does the slave's master react to the slave's gift? What kind of man is his master? Perhaps this comment from an Old English sermon will help you:

> The underlings think daily how they may labour most and expend their flesh and blood in hard toil, with feet and hands, and with all their servile limbs; and yet they with difficulty obtain their Lord's rights, and they themselves eat the worst that they get from the earth, and yet will not their lords be pleased with his just position, but by treachery, or by violence will rob his underling of that by which he should live. And, if he forces him to give, that becomes violence and robbery . . ."

6. Why does the dragon come out only at night?
7. How does Beowulf react to the dragon's ravages? What does this indicate about his character?
8. What does Beowulf's refusal of the crown that had been offered to him by Higloc's widow reveal about his character?
9. Why does Beowulf undertake to battle with the dragon?
10. Why does the poet tell us before the battle that Beowulf will be killed?
11. Why does Beowulf tell about Hathcyn's accidental killing of his brother Herbald? about the man whose son is king? What is the point of these stories?
12. Why does Beowulf rehearse his former battles? What is his point?
13. Summarize Beowulf's last boast speech. Compare it with previous boast speeches. How does it differ?
14. Describe Beowulf's battle with the dragon. Why does Beowulf use weapons? What is the significance of his sword failing him?
15. Are Beowulf's comrades good comrades? If not, why not? What kind of men are they?
16. Describe Wiglaf. Why does he aid Beowulf? Summarize his speech. How does it reveal his character? What virtue does he display?
17. How does the battle end? What does the victory represent?
18. Summarize Beowulf's speech that he gives immediately after the dragon has been killed? What is he saying? What kinds of wrong has he avoided?
19. Explain the lines in which the poet says that gold can easily defeat or overcome the strongest man no matter how they are hidden. What do these lines have to do with the battle against the dragon? (See prefatory material about avarice).
20. What is the significance of the light coming into the cave after the dragon is killed? What does the light represent? Has this happened before?
21. Why does Beowulf thank God for the treasures? Has not Beowulf himself won them?

22. Why is Beowulf happy that he has won the dragon's treasures for his people?
23. What does the giving of the necklace to Wiglaf signify? Why does he give it to Wiglaf? Is Wiglaf worthy of receiving the necklace? Why or why not?
24. Why is Wiglaf so angry with his comrades? What does he find wrong with them? What virtue do they lack? What vice do they exhibit?
25. What will be the consequences of Beowulf's death? Why does the messenger tell about past and future battles? What are the men in these stories fighting for?
26. Why does the messenger recommend that the treasure be burnt along with Beowulf's body? What does this mean?
27. Explain the spell that is upon the golden hoard. What does this mean? Is Beowulf the favored one that God allows to gather the treasure? If he is why does he die? Explain the next lines in which it is said that the dragon's hiding the treasure broke God's law.
28. Should Beowulf have obeyed his counselors and not fought with the dragon? Why did Beowulf fight with it?
29. Why does the old woman groan a song of misery, of infinite sadness?
30. Why is the treasure buried again?
31. Explain the last lines of the poem. How do these lines relate to the rest of the poem?

D. Discussion Questions on BEOWULF

1. Read the following Old English poem and use it as a basis for discussing Beowulf.

THE RUIN

trans. Raffel)

(Ancient Roman wreckage, perhaps Bath. Lines 12-19a and 42b-49 are fragmentary; the MS was partly destroyed by fire.)

Fate has smashed these wonderful walls,
This broken city, has crumbled the work
Of giants. The roofs are gutted, the towers
Fallen, the gates ripped off, frost
In the mortar, everything moulded, gaping,
Collapsed. The earth has clutched at rulers
And builders, a hundred generations rotting
In its rigid hands. These red-stained stones,
Streaked with grey, stood while governors
And kingdoms dissolved into dust, and storms
Crashed over them; they were broad and high, and they fell.

* * * * * * * * * * * * * * * * *

It was a shining city, filled with bath-houses,
With towering gables, with the shouts of soldiers,
With dozens of rousing drinking-halls,

Until Fate's strength was swung against it.
The riches dried away, pestilence
Came, the crowds of soldiers were dead;
Their forts and camps crumbled to the ground,
And the city, with all its idols and temples,
Decayed to these ruins, its buildings rotted,
Its red-stoned arches splitting brick
From brick. And the ruined site sank
To a heap of tumbled stones, where once
Cheerful, strutting warriors flocked,
Golden armor gleaming, giddy
With wine; here was wealth, silver,
Gems, cattle, land in the crowning
City of a far-flung kingdom. There were buildings
Surging heat a wall encircled
That brightness, with the baths inside at the glowing
Heart. Life was easy and lush.

a. What is this poem about? What do the buildings, the kingdoms, the idols and temples represent? How have they been destroyed? Why have they been destroyed?
b. Is this poem related in any way to Beowulf? Pay particular attention to those passages in which the Beowulf scop talks about the necessity of death.
c. How does this poem help to describe or to define the glory and fame that Beowulf seeks? Is it the same kind of fame as the men in this poem have sought? Is there any character in Beowulf that seeks this kind of fame?

2. Compare and contrast Beowulf and Hrothgar as they appear in the first part of the poem. Are there any indications that neither is a complete hero? What virtue does Beowulf possess that neither Hrothgar or his men possess? What virtue does Hrothgar possess that Beowulf does or may not possess to a sufficient degree? In answering this question, you should pay particular attention to the speech given by Hrothgar to Beowulf after he has fought with Grendel's mother.
3. Describe Beowulf as a king. There are hints throughout the second part about what kind of king Beowulf is, but only hints; so you will have to look carefully. Does Beowulf measure up to the ideal king described by John of Salisbury? (See Introductory materials). How is his fighting the dragon related to his being a king? As a king, what virtues does Beowulf have?
4. Discuss wisdom and fortitude as they are revealed in Beowulf's character. Organize your discussion around the three monsters that he fights. First, try to determine what idea each of the monsters represents, and then show by what virtue or virtues Beowulf is able to overcome each of them. Treat the battle with Grendel's mother as an educational experience. What does Beowulf learn in this episode? How is what he learns at this time related to his battle with the dragon?
5. An epic poem usually involves much adventure and danger. Yet the battles in this poem are related to the reader in few lines. Most

of the poem has to do with things other than battles. Center your attention on the celebration after the fight with Grendel, on Hrothgar's sermon to Beowulf after the killing of Grendel's mother, and on the speeches and activities after Beowulf's death. Show how these are related to the battles and to the poem as a whole. Perhaps you could start with the question: Would the poem have been a better poem if everything but the battles had been left out?

6. Consider the society that is depicted in Beowulf and the relationship of the hero to it. If you have studied about the journey novel hero, especially Lazarillo, in society. Then try to determine how the author of Beowulf uses his hero. Does he use him to reveal vice in society as does the author of a journey novel? If he does not, how does he use him? If Beowulf is typical of the epic hero, explain how the author uses the epic hero to comment on social issues.
7. If Beowulf is a hero, it seems that it would have been better if he had not been killed, for then readers would not think that all his efforts were in vain. Is the foregoing statement true? Would Beowulf have been a better poem if Beowulf had not died? Consider the problem of ending the poem if Beowulf had not died. How would it have been ended if he had not died? Before you decide that the poem would have been better if he had not died, reread the introductory materials that have to do with fame and glory. Also reflect on the lines in Beowulf that have to do with the necessity of death. Now re-evaluate your response to the questions above. If you changed your mind, why did you? If not, why not?

III. The History of the English Language: Old English

Of course you know that Beowulf, like all of the earliest English poetry, was written in a language rather different from Modern English. In this section you will use some of the detective methods of language scholars to discover just how different the Old English language was, and what creative resources it offered the poets who used it.

Strange as it may sound, English and its ancestor languages, associated with England and English-influenced areas for more than a thousand years, did not develop in England. English belongs to a family of languages (the Indo-European family) which scholars believe developed far from England somewhere in Central Europe, and out of which not only English, but such diverse languages as Sanskrit, Greek, and German, as well as many others developed. The precise origins of this parent language are lost; the tribes of nomadic farmers and hunters who spoke Indo-European more than three thousand years ago left no written records at all, and it is only by comparing similar words in modern languages (and in languages, like Old English, which, although ancient to use, are modern in comparison to this Indo-European grandfather) that scholars have been able to discover the few facts we know about the characteristics of the language and the people who spoke it.

As the tribes who spoke this language began migrating--perhaps in search of new pastures or more game, or just to get away from the neighbors, the language began to change to meet the demands of new surroundings, and eventually the changes were radical enough that scholars now recognize not only the new languages which have developed from Indo-European (many of them with very few immediately apparent similarities), but also nine major sub-groups or dialects of the parent language.

One of these dialects was Celtic, and this is the first Indo-European language spoken in the land we call England (no one knows what sort of language was spoken there before the Celtic people arrived).

Another dialect was Teutonic (or Germanic), and about the year 450, the Teutonic people (Angles, Saxons, and Jutes) who lived in the regions we now know as Denmark, Holland, and northern Germany, began invading the British islands, and when they eventually conquered the Celts, driving them back into the mountainous regions of Scotland and Wales, Teutonic dialects became the language of England, and the English we speak today is its descendant. The reminants of the Celtic tribes, however, continued to live in Scotland, Wales, and Ireland, and the Celtic language is represented today by the Gaelic spoken in these regions.

Thus, it is accurate to say that English didn't arrive in England until the fifth century, and the language of Beowulf, written down a few hundred years later, is essentially the same language as that spoken by the Teutonic invaders.

These tribes brought their own Germanic religion with them to England, but during the following century Christian missonaries arrived in England and as Christianity spread, many words from Latin, the language of the church, were borrowed by Old Englishmen, and incorporated into their own language. Thus Beowulf shows the influence both of the pagan and Christian religions current at the time, and the language of the poem has Latin as well as Teutonic elements.

Exercises

1. You already know that the Old English vocabulary was rather different from your own, but these strange words are only a small part of all the elements which make up a language. Perhaps the first difficulty you would encounter were you to try reading Beowulf in its original form, would simply be the appearance of the poem. Seventeen lines (320-337) from a manuscript version of Beowulf are reproduced on page 25. How many strange letters do you find?
2. Compare the manuscript version with the text on the page following it (page 26) which has been re-written using the Modern English alphabet. Are there still letters you don't recognize? The grapheme æ doesn't appear in Modern English. By comparing its use in the following O.E. words with the letters which replace it in their ME equivalents, can you form a hypothesis about its pronunciation? Does the absence of this grapheme in ME seem to indicate a pronunciation change or simply a changed orthographic convention?

line 326 ða
330 irenðreat
330 ðaer
336 ðaet

3. The grapheme æ doesn't appear in modern English. Using the literal translation to find the Modern English equivalents for the following words, determine how many different ways this combination is rendered in Modern English.

line	320	straet
	329	saemanna
	330	graeg
	330	waes
	332	aefter

Scholars believe Old English spelling was almost entirely phonetic. Thus, the æ grapheme (which scholars believe was sounded like the a in at) had this same sound whenever it appeared. Do the vowels which have replaced the æ in the Modern English words all have the same sound? Does this pronunciation change help to help to explain one reason why Modern English spellings frequently differ from Old English ones, even in cognate words? Does it suggest a reason why English spelling is often so difficult?

4. As you can see from the literal translation, however, simply solving the problems of alphabet and vocabulary doesn't solve all the problems of Old English. Read through the 3rd sentence of the literal translation several times. Can you understand the sense of this sentence? Compare it with the same sentence from the free translation (in the free translation this is translated as sentences 3 -- 6. What seems to be the major difference between the two versions? Does the first clause follow one of the major Modern English sentence patterns?

5. Here is another sentence which illustrates these differences more clearly:

Thou agan with us tha eorth seek will
Thu eft mid us tha eorthan secan wille

for good men's benefit.
for godna manna thearfe.

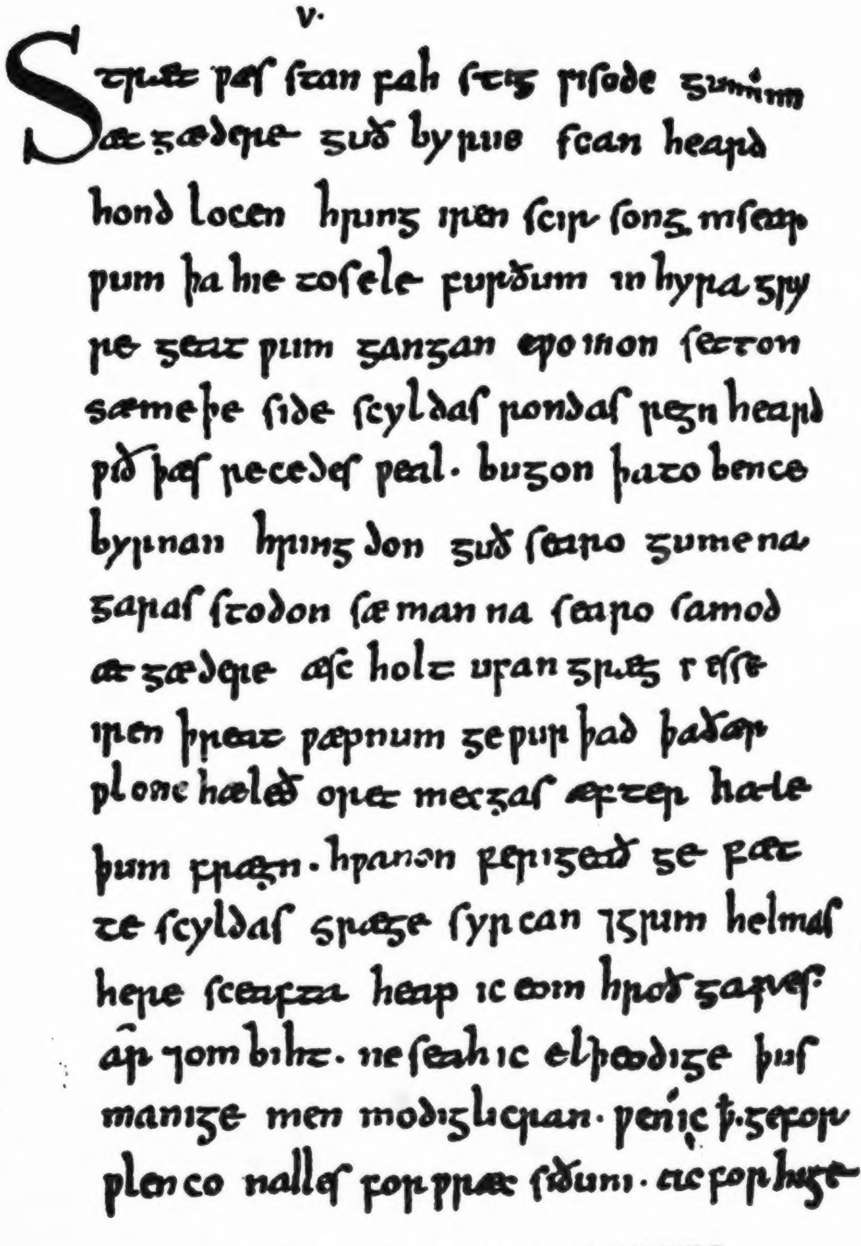
The translation for this sentence is:

Again thou will seek the earth for the benefit of good men.

If the Old English sentence had read "seo eorthe secan will . . .," the translation would read "the earth will seek . . ." Obviously the word order does not change; can you see any differences which indicate that the earth in this version is the subject not the object? Does this suggest a way which Old English used to indicate the relationships Modern English indicates by word order and function words?

6. Compare 327 with its literal translation. What word which appears in the translation does not seem to appear in the Old English text? The usual form of "grooms" in Old English is "gumen". Do you see the way the "of" relationship is indicated here?

7. From the information you have gained from the previous six questions try to make some generalizations about the comparative roles of syntax and inflections in Old English and Modern English.



v·

Stræt ƿæs stan fah stiʒ ƿisode ʒumum
ætʒædere ʒuð byrne scan heard
hond locen hrinʒ iren scir sonʒ in sear
ƿum þa hie to sele furðum in hyra ʒryr
re ʒeatƿum ʒanʒan cƿomon setton
sæme þe side scyldas rondas reʒn heard
ƿið þæs recedes ƿeal· buʒon þa to bence
byrnan hrinʒdon ʒuð searo ʒumena
ʒaras stodon sæ manna searo samod
ætʒædere æsc holt ufan ʒræʒ ƿæs se
iren þreat ƿæpnum ʒeƿurþad þa ðær
ƿlonc hæleð oret meccʒas æfter hæle
þum fræʒn· hƿanon ferigeað ʒe fæt
te scyldas ʒræʒe syrcan ⁊ ʒrim helmas
here sceafta heap ic eom hroðʒares
ar ⁊ ombiht· ne seah ic elþeodiʒe þus
maniʒe men modiʒlicran· ƿen ic þ ʒe for
ƿlenco nalles for ƿræc siðum· ac for hiʒe

A PAGE FROM THE MANUSCRIPT OF BEOWULF

BEOWULF, lines 320-339: 1. The text as in Klaeber's edition of Beowulf.
2. A word-for-word rendering, as closely as possible.
3. A free translation.

320 1. Stræt wæs stanfah, stig wisode gumun
2. Street was stone-paved, path wised (to) grooms

ætgædere. Guðbyrne scan heard
together. War-byrnies shone, hard

hondlocen, hringiren scir song in sear-
hand-locked, ring-iron sheer sang in arm-

wum, ða hie to sele furðum in hyra gry-
ors, when they to hall first in their mon-

regeatwum gangan dwomon. Setton
ster-equipment to-go came. Set

325 sæmeðe side scyldas, rondas regnhearde
war-weary-ones wide shields, rands wondrous-hard

wið ðæs recedes weal; bugon ða to bence, --
against the building's wall; bowed than to bench, --

byrnan hringdon, guðsearo gumena;
byrnies rang, war-weapons (of) grooms;

garas stodon, sæmanna searo samod
spears stood, seamen's weapons assembled

ætgædere, æscholt ufan græg; wæs se
together, ash-spear from-above grey; was the

330 irenðreat wæpnum gewuroed. Ða ðær
iron-threat (with) weapons worthied. Then there

wlonc hæleð oretmecgas æfter æðel-
proud warrior warriors after excel-

um frægn ; 'Hwanon ferigeað ge fæt-
lencies asked: 'Whence ferry ye gold-

te scyldas, græge syrcan, ond grimhelmas,
adorned shields, grey sarks, and grim-helmets,

heresceafta heap? Ic eom Hroðgares
battle-shaft's heap? I am Hrothgar's

335 ar ond ombiht. Ne seah ic elðeodige ðus
messenger and servant. Nor saw I else folk thus

manige men modiglicran. Wen' ic ðæt ge for
many men moody-like. Ween I that ye for

price, not-at-all for wreck-trip, but for high-

mindedness Hrothgar sought. (This last line is not on the MS page photographed.)

3. The street was paved with stone, and the path showed the way to the men. Hard hand-linked coats of mail shone, the bright ringed-iron sang in the armor, when they first came to the hall in their fierce gear. [The wearied fighters set their wide shields, their shields wondrous hard, against the wall of the building; they sat down on the benches in the hall. The coats of mail and weapons of the men rang out. The weapons of the seafarers were piled together, the grey spears on top of other gear. This group of warriors certainly had fine weapons.] Then a proud warrior there asked the soldiers about their (obvious) excellence at war: "Whence have you brought the gold-adorned shields, the grey shirts-of-mail, and the tough helmets--this whole heap of armor? I am the messenger and servant of King Hrothgar, and I never saw so many gallant foreigners. I can tell that you have sought Hrothgar proudly, not as shipwrecked men, but out of virtuous motives."

Would you rather have learned Old English than the modern language which you are studying?

IV. History of the English Language: Middle French and English Vocabulary

The Song of Roland was written down in Middle French sometime during the eleventh century, at roughly the same time that the Norman French under William the Conqueror invaded and conquered England. Although The Song of Roland was not written in the dialect spoken by the Normans, and the dialect in which it was written is close enough to the Norman dialect to function as a means of assessing in a rough way the influence of French on English. French influenced English greatly because after the Norman conquest the majority of the nobility as well as the king in England was French, and because all official business was carried on in French rather than English. Although the lower classes continued to speak English, they borrowed many words from French.

The following passage represents the first lines of The Song of Roland as they appear in Middle French. As you look at this passage, you will notice several words that have been borrowed directly from French with some orthographical changes.

Carles li reis, nostre emperere magnes,
Set anz tuz pleins ad estet en Espaigne:
Tresqu'en la mer cunquist la tere altaigne.
N'i ad castel ki devant lui remaigne;
Mur ne citet n'i est remes a fraindre,
Fors Sarraguce, ki est en une muntaigne.
Li reis Marsilie la tient, ki Deu nen aimet.
Mahumet sert e Apollin recleimet:
Nes poet guarder que mals ne l'i ateignet. [Verses 1-9]

Carles the King, our great Charlemagne,
Seven full years has campaigned in Spain,
Up to the sea has conquered proud domains.
There is not a castle that before him remains,
Not a rampart nor city has he to gain
Save Saragossa, which is on a mountain.
King Marsilie holds it whom God disdains;
He serves Mohammed and Apollo acclaims
Marsilie found they were not sovereign!

The following chart places the Middle French world against the Modern English word:

1.	conquist	conquest
2.	remaigne	remain
3.	citet	city
4.	muntaigne	mountain
5.	emperere	emperor

Consider these questions:

1. Can you account for the dropping of the "g" in "remaigne" and "muntaigne?" Note: the long vowel sound in the M.F. "remaigne" and "muntaigne" approximates that of MnE "remain." Can you explain why we pronounce the last vowel of "remain" differently than that of "mountain?" It might be helpful to consider the role that stress plays in the pronunciation of these two words.

    a. Can you explain why "citet" becomes "city" in Modern English? (Note: In ME it was spelled cite).
    b. "Conquist" in this passage is used as a verb in only the past tense; yet we usually use "conquest" as a noun. What verb do we use to express the same idea? Use your dictionary to explain where both our verb and noun come from.

2. French, like English, has words that are Germanic in origin; one of the most interesting words in this passage is "guarder". The following chart suggests how this word has developed:

Old English	Middle French	Modern English
warian (guard, keep)	warder	wary ward warden
	guarder	guard regard

    In later Northern French one initial sound was a (w), but in Southern French dialects the initial sound was a /gw/ or /g/. Can you use this fact to help you account for the different spellings and meanings of the Modern English words"guard" and "word"?

3. Much of Middle French vocabulary derived from Latin. The Latin words underwent phonological changes when they were borrowed by the French.

Below you will find a chart which gives the Latin source for the Middle French word and the Modern derivative; also, the chart provides the OE equivalent for the Latin and French words. By paying close attention to the chart you should be able to make some rather sound hypothesis about the process of specialization in the history of the English language.

	Latin	Old English	Middle French	Modern English
1.	rex, regis (n) regalis (adj)	cyning	reis (n)	regal king
2.	terra	eorð	tere	terrain earth
3.	una	an	une	un-ify one
4.	(camp) castra castellum (fortress)	(castle) ceaster castel (village)	castel (castle)	castle
5.	septem	seofon	set	september seven
6.	annis	gear	anz	anni-versary annual year

a. The Latin word "rex" was used occasionally in English prose until 1617. Why do we no longer use it? Why do we use the adjectives highly and regal? Why not just one or the other?

b. Notice the curious history of the word "castle." From what language does the Modern English meaning come? Can you account for the Modern English spelling? (Note: In Lat., OE, and Mid. French, the stress was on the last syllable.)

4. Why do we use "earth" instead of "terra" or "tere", when we refer to the planet on which we live? Why "seven" rather than "septem" or "set"? Why "year" and not "annis" or "anz"? Are there any possible explanations?

IV. The Song of Roland, like Beowulf, was probably composed orally before it was written down. It belongs to a cycle of epics that centered about the life of Charlemagne, the French equivalent of King Arthur. Like Beowulf, it celebrates the Christian virtues that promote peace, harmony, and common good. In both poems, these virtues are portrayed in heroes who battle with the powers of evil. If you have studied the Journey Novel unit, review the duties of the knight and review the introductory materials at the front of this packet in order that the principles you learned from them will be fresh in your mind.

A. STUDY QUESTIONS on The Song of Roland

1. Why does the poet tell us at the beginning of the poem that Marsilian will be defeated? [If you read Luquiens' translation you will find Marsilian spelled Marsilia] Doesn't this ruin the rest of the story? Why or why not? What kinds of gods does he serve? Why does the poet tell us this?

2. Why does Marsilian call a council?
3. Summarize Blancandrian's advice. What does he want Marsilian to do? How does Blancandrian's advice reveal his character? Is he a good man? How do you know? How does he regard other men?
4. What does Marsilian command his barons to do? What is his plan?
5. Why does the poet say at this point that the Paynims will trap Charlemagne?
6. Describe Charlemagne. Why is he glad that he has conquered most of Spain? Should a good man glory in conquering others? How do you explain this?
7. Why does Marsilian send gifts to Charlemagne? What do they represent?
8. Summarize Blancandrian's speech to Charlemagne. What will probably be the consequences of this speech? Is it a truthful speech?
9. Why does Charlemagne hestitate before he replies? Why does he consult his barons?
10. Why does the author tell the reader that Ganelon is a treacherous man, a traitor? Why does he not let the reader discover that Ganelon is a traitor? How are Roland and Oliver described? How do they contrast with Ganelon?
11. Summarize Roland and Ganelon's speeches. What is Charles to believe? How do you know? Whose argument is the better?
12. Why does the King decide to send an envoy to Marsilian? How had he decided? Why does he not heed the advice of Roland?
13. How does Charles choose the envoy? [Naiman offers the King his glove; in medieval society one gives another his glove to signify his submission; he throws it down to signify his challenge] Why does he not send Roland?
14. Why does Roland suggest that Ganelon should be the envoy? Why does Ganelon become angry? Why does he swear vengeance on Roland? Why does Ganelon say he may do some madness or trick in Saragossa? What is the meaning of this statement, "I love you not, not I"? What kind of love is he referring to?
15. What is the significance of Ganelon's allowing the King's glove to fall to the earth? What does this suggest about the consequent action? Why do the French allow Ganelon to go as envoy after this evil omen?
16. Why do the other knights feel sorry for Ganelon? Should they? How has Ganelon affected the French society?
17. Summarize Blancandrian's speech to Ganelon. What is he saying? Why does Ganelon defend all the dukes and counts but Roland? From Ganelon's speech what kind of picture of Roland do we get? Is it a true one? How do you know? What do Blancandrian and Ganelon plan to do?
18. Summarize Ganelon's speech to Marsilian. What is he doing in this speech? Why does he deliberately anger the King? Why does he pretend that he cannot be bribed with all the gold in the world?
19. Where did Ganelon obtain the information that Roland would hold half of Spain if Marsilian becomes a Christian? Has this been mentioned before? Does Ganelon make this up? If he does, why does he?
20. What does Ganelon's taking King Marsilian's gifts reveal about Ganelon's character?
21. How does Ganelon describe Charlemagne? Why does he praise him, even though he has become a traitor? Why does Charlemagne continue to carry on war?
22. How does Ganelon propose to carry out his treachery?

23. Why is Roland so important? What makes him so heroic? Compare him with Ganelon.
24. What is significant about Marsilian's laying his hand on Ganelon's shoulder and telling him that he is both bold and wise? How is the reader supposed to react to this statement?
25. How does Charlemagne react to Ganelon's speech about how Marsilian had submitted to Charles? Why does he believe Ganelon?
26. Explain Charlemagne's dreams. How are they like Joseph's dream about the sheaves of wheat bowing to him? What do they mean? Why does he dream them? What does the lance represent in the first dream? In the second dream, whom do the bear, the leopard and the greyhound represent? [The second dream does not appear in the Luquiens translation]
27. Why does Ganelon suggest that Roland remain to lead the rear-guard? Why does Charlemagne distrust Ganelon? Why does Roland refer at this point to Ganelon's allowing the King's glove to fall? Why does Roland ask for the king's bow? What does it represent? Why does the king trust Naiman?
28. How does Charles know that through Ganelon France will be ruined? If he knows this why does he return to France? [If you are reading Sayer's translation read only through Section 68; begin reading with Section 79; if Luquiens, omit reading "The Paynim Peers"]
29. Why does Roland refuse to blow his horn? Is he proud? Does he rely on his own strength too much? Pay particular attention to Roland's speech. Why does he think it shameful to call back Charlemagne and his men?
30. Explain the statement that Roland is fierce (courageous) and Oliver is wise. Does this mean that Roland is not wise and that Oliver is not courageous?
31. Summarize Roland's speech to Oliver and the other Frenchman. Does this account for his not blowing his horn? If so, how? How does Archbishop Turpin's sermon fit into the poem?
32. Read the account of the battle as quickly as you can. Why is it included in the poem? What does this battle reveal about Roland, Oliver, Archbishop Turpin, and the other Frenchmen? Why do they continue to fight in spite of great odds?
33. Begin reading attentively at Section 128 (Sayers) or at the section entitled "The Horn." Why does Roland now blow his horn? Why did he wait so long? Why is Oliver angry at him? Why does he point out that valor or courage must be joined with sense and prudence? Why does Oliver say this friendship is at an end? How does Turpin bring peace between them? Why does he seek to bring them to peace? What would happen if they were not reconciled?
34. Why does Ganelon try to convince Charlemagne that there is no battle? Why does Charlemagne arrest him?
35. Why does Roland faint when Oliver is wounded? Is he afraid of blood? Why do Roland and Oliver forgive each other?
36. How does Roland die? Why does he try to break his sword? What does it represent? Why does he want no Paynim to have it?
37. Why does he extend his glove to God? What does this action mean?
38. Why do Charles and his men weep? Is it unmanly for them to do so?
39. Why does Charlemagne pray that God make the sun stand still? What does this mean? Read Joshua 10:13-27 and use this story to explain what is happening in the poem. Do the gods of the Paynims come to their rescue? Why not?

/If you are reading Sayer's translation, consider questions 40-44./

40. Explain Charlemagne's two dreams. What do the animals in the first dream represent? Who is the mighty lion? In the second dream, what do the animals in this dream represent? Wait until you have finished the entire poem before you try to answer these questions. /The first refers to one battle with Baligant; the second to the judgment of Ganelon./
41. Compare Marsilian and Charlemagne after the battle. Compare their gods. What point is the author making in this contrast?
42. Who is Baligant? Why does he live in Babylon? Perhaps the following passage from Revelations will help you: "And after these things I saw another angel come down from heaven, having great power; and the earth was lightened with his glory. And he cried mightily with a strong voice saying, "Babylon the great is fallen, is fallen, and is become the habitation of devils, and the hold of every foul spirit, and a cage of every unclean and hateful bird." How long has Baligant lived there? Why if he does not help the Sarcens will they become Christians? What does he represent? What is the significance of his giving his glove to Marsilian? Why is it significant that Marsilian's right hand has been cut off by Roland? What does this mean?
43. What does Baligant mean when he says he will avenge Marsilian and "head for hand give him in exchange."?
44. Why does Marsilian give his glove to Baligant (Emir)? What does this action mean?
45. Describe Charlemagne's finding Roland. What is his reaction? Is such a reaction becoming to a great King? Why or why not? What does his weeping and swooning represent? Summarize his speech about Roland. Why does he consider Roland such a hero?
46. /Answer questions 46-49 if you are reading Sayer's translation./ Read hastily the account of the battle with Baligant (Sections 215-268). In Section 235, Baligant's standard is said to have a dragon on it. Does this fact help explain what Baligant and his hosts represent?
47. In 239-242, there is much talk of the relationship of Charlemagne to God. Explain this relationship.
48. Explain how his speech in 246 reveals Charlemagne as an ideal king.
49. Describe the activity in 266. Why do Charles and his men do all that they do?
50. /The following study questions apply to "The Punishment of Ganelon" or to Section 270-291./ How does Ganelon defend his crime? Why does he claim not to be a traitor?
51. Explain Thierry's speech. Are we to accept his or Pinabel's speech as correct?
52. Why do they resort to a duel to settle the debate? Why doesn't Charlemagne simply condemn Ganelon to death without a debate? Why does Thierry give his glove to Charlemagne? Who will decide the outcome of the duel? How does Thierry win?
53. Why is the punishment of Ganelon and his supporters so severe? Is the penalty justified? If so, why? If not, why not?
54. /Consider this question if you are reading Sayer's translation/ What is the meaning of the conversion of the Queen of Spain? How is this conversion related to Charlemagne's campaign in Spain?

55. Why does Gabriel come to Charlemagne? How is this a suitable end to this epic?

B. Discussion Questions:

1. Describe the relationship between Roland and Ganelon. Does it conform to the ideal relationship that should exist? What is that ideal relationship? If it does not, who is responsible for its failure to do so? Consider the consequences of their lack of love for one another. What happens because of it?
2. Compare the relationship of Oliver and Roland to that of Roland and Ganelon. Is there any indication that Roland and Oliver's friendship almost breaks down? When? How is it repaired? How do the social consequences of the two friendships differ? Which is the better relationship? Why?
3. Roland is said to be brave, and Oliver to be wise. Does this mean that Roland is unwise and that Oliver is not courageous? Find evidence in the poem to support your answer. Then compare Oliver and Roland to Beowulf. How do they differ from Beowulf? How are they like him? Perhaps you might begin such a comparison by comparing Oliver to Hrothgar and Roland to the young Beowulf. Then compare the older Beowulf to Roland and Oliver. How do they differ? How are they alike?
4. Compare Hrothgar, Beowulf, and Charlemagne as kings. Do they conform to the ideal of the king as described in the introductory material? How do they differ from one another? Do they rule by force? or by love? Point to specific instances to support your answer.
5. If you read the Sayer's translation of the poem, you will note that only about half of the poem concerns Roland; yet the title suggests that Roland is the hero. Is Roland the hero? If he is, explain why the battle with Baligant and judgment of Ganelon are included in the poem. If he is not, who is?
6. Focus your discussion on Roland's refusal to blow his horn and summon back Charlemagne and his men. How does Oliver react to his refusal? How does Roland answer him? Is Roland more rash than courageous in this incident? Should he heed the advice of the "wise" Oliver? Does Oliver lack courage in this scene? Who is right, Roland or Oliver? How do you know?
7. Consider the characters in this poem. Are they "realistic"? If they are, explain how Charlemagne can be two hundred years old. If they are not, explain why an author might create such characters. Is it possible that the characters stand for ideas? If they do, what ideas do the major characters represent? Would the poem have been better if the characters were "realistic?" Why or why not? (NOTE: You might find it helpful to compare the characters in this poem to the characters in a picaresque novel, like Lazarillo. How are they alike? How are they different?)
8. Beowulf fights with monsters, but in Song of Roland, the hero or heroes fight with other men. Describe the Saracens or Paynims. Why does the author often compare them to animals? Pay particular attention to Emir. What does he represent? What do all the Saracens represent? How are they like the monsters that Beowulf fights? Or are they?

9. Center your discussion on the treachery and punishment of Ganelon. Is his punishment justified? Why or why not? What has he done to deserve such a punishment? Even if Ganelon's punishment is justified, it would seem that the punishment of his supporters, such as Pinabel, is too severe. Can Charlemagne's condemning them to death be justified? If so, why? What do they represent? What would be the consequences if they were not punished?
10. Examine the speeches in which Roland, Oliver and Turpin exhort the Frenchmen to fight well. Explain the social ideal implied in those speeches, especially the relationship of the knight to his king.

VI. Two Parodies of Medieval Epic

The following two stories, "The Fifty-First Dragon" and "The Saracen's Head" are stories which at one level imitate stories like Beowulf and The Song of Roland. At another level, they make fun of them. Perhaps the puzzle is how a story can do both, or why it should do both. Perhaps another puzzle is how a work which makes fun of another work can also help us to understand that work.

A CURRICULUM FOR ENGLISH

Student Packet

THE HERITAGE OF THE FRONTIER

Grade 8

Copyright, The University of Nebraska, 1965
Experimental Materials
Nebraska Curriculum Development Center

THE HERITAGE OF THE FRONTIER
Grade 8

CORE TEXTS: One of the following will be your core text.

John Steinbeck. The Red Pony (Bantam Books, Inc.) (40¢)
Mark Twain. Roughing It (New York: Holt, Rinehart and Winston) (95¢)
Carl Sandburg. Prairie-Town Boy (New York: Harcourt, Brace, & Co.) ($2.25)
Hamlin Garland. A Son of the Middle Border (New York: MacMillan) ($2.25)
Francis Parkman. The Oregon Trail (Signet) (50¢)

SUPPLEMENTARY TEXTS: As assigned. Refer to the Supplementary Reading List at the end of the packet.

OVERVIEW:

In this unit you are to study the literature of the frontier. If you glance at the Supplementary Reading List, you will see that the books included there range from Mari Sandoz's Crazy Horse, which treats an Indian of the Old West, to Jules Verne's From Earth to the Moon, which concerns the exploration of space. If both of the books are about the frontier, what must the word "frontier" mean? Where is the frontier? If you wanted to find the frontier today, where would you go?

If you were to set out to find the locale of most popular stories or films about the frontier, you would have a long journey--and you would not find what you were looking for. Why? Because the frontier does not exist, the frontier is not a place; rather it is a process, a very old process which man repeats over and over again in many different areas, both geographical and intellectual.

The sixteenth century brought the beginning of the westward migrations which peopled America. From that time until the late nineteenth century, a pattern of exploration, migration, settlement, and civilization repeated itself over and over again; always on the edge, the frontier faded slowly westward, moving from the shore of the Atlantic to the Appalachian Mountains, to the Ohio Valley, to the Mississippi River. Then the pattern began on the western coast, in present day California and Oregon, and the two impulses toward civilization--one moving from California through the Rocky Mountains, the other moving across the Mississippi--met at the last of the continental frontiers, the general area of eastern Colorado and western South Dakota. At last the American frontier continued to exist only in the minds of men. The dream of exploring and conquering the wilderness, however, persisted, and the impulse in practice was turned to subduing polar regions, the sky, and, most recently, space itself.

The literature studied in this unit is the literature of the frontier, descriptions of the conditions on the frontier and the ways men adapted to them. In the study of this unit, you should stress especially two aspects of this subject. The first of these is the special nature of the process of civilizing the American West. What demands did the natural environment impose? What kinds of men could survive? How could they get their living? What qualities--physical, mental, moral, and social--did they have to possess? What were the stages in the transformation of the wilderness to the secure and bountiful land we know? For answering such questions, you may be very well prepared already, if you have completed the seventh grade unit, "The Stories of the American West." Even if you have not studied that material, your past experience has prepared you to understand the problems of civilizing the West, for you live in a very recently civilized area. You are prepared, for example, to see the problems presented by nature, by drouth or snow, by winds or cold, by hills or waterless plains. You should see readily the different kinds of social structures which successively characterize this frontier--the primitive, often warring tribal organization, the crude and lawless communities of the first explorers and settlers, and the increasingly more law-abiding, more educated, more civilized structures which follow. You live in one of these more developed communities; this unit is a study of the roots from which your social, and national culture grew. This unit seeks first, then, to examine the roots of some of your own experience.

The second aspect of the subject which is of primary importance is the nature of the impulse which sends men into the new, the unknown and the unconquered; the response of America to the frontier is representative of the responses of men of many different countries to many different kinds of challenges. It is representative of the response which led Columbus to sail the Atlantic and John Glenn to orbit the earth, which led Copernicus to redefine the relationships of the heavenly bodies and Joseph Priestly to discover oxygen. In other words, you should strive to see beyond the particular form of the American response to the frontier to perceive the general response of men to the new and unknown.

You will seek to gain these perceptions through the study of two or more works of literature to be selected by your teacher. One of them will be read by all of the members of your class; the others will be read by a selected group within your class. Thus the ultimate purpose of the unit is to suggest again the richness of a work of literature.

As the discovery of and reaction to new challenges is often a theme of literature, you will find this unit useful in your study of many other units. The particular subject matter of the unit is related to the American Indian section of the seventh-grade "Myth" unit and your work on the stories of the American West. In the tenth grade, you will again meet the topic in the unit on "Man's Picture of Nature". If your core text contains geographical dialect, your study of it will prepare you for the ninth-grade unit, "Dialect."

This packet contains general study suggestions; study and discussion questions and composition topics for each of the core texts; a book review outline and a reading list for outside reading.

GENERAL STUDY SUGGESTIONS

I. Methods

The amount of outside reading you do from the book titles listed in the Supplementary Reading List will have a great bearing on your enjoyment of this unit and your appreciation of those who explored, pioneered, exploited, and settled the Western United States.

By reading widely you will be able to contrast different authors' ideas about characters, situations, and problems that pioneers encountered in various parts of the country, and the different forms through which the authors have expressed those ideas. The questions listed below are there to help you read. Read all of them carefully before you start reading your books. Then, as you read, your books, take notes, write down ideas, page numbers, and incidents that relate to the General Study Questions. From these notes and your later class discussions, you should accumulate a reservoir of information and ideas to write about when composition assignments are made.

II. General Study Questions

A. Concept of Nature

1. What feelings do the main characters of the story have about nature? Is nature sinister? Is it an enemy that must be conquered? Outwitted? Accepted? Adapted to?
2. Is nature regarded as a bountiful friend? Are the characters aware of nature's beauties? What pleasure does nature give the characters? Is nature regarded solely as a source of wealth and sustenance?

B. Social Structure

1. Observe the social structure of early western settlements that is, the characteristics and customs of particular groups and the nature of their relationships to other groups within the community.
2. What types of social structures were shown in different books you have read? Do they vary from place to place? If so, why?
3. How does the social structure affect the characters? Do they become a part of it? Permanently or temporarily? Do they observe it as outsiders? Do they fight against it? Does the social structure change during the course of the book? How does any change in social structure affect the characters of the book?

C. Creating a Civilized Society

1. How do the conflicts of the characters contribute to the building of a civilized society? What outside forces contribute to the victory of the characters or their defeat? Were the problems of the characters caused by outside forces over which the characters had no control? Or were they problems caused by the personalities of the characters?
2. How did nature help determine the type and location of settlements? What hope or promise does nature offer the characters in the book? Will it be easy or difficult to realize the hope or promise of nature? Is it certain?
3. What are some of the steps that were taken in building a civilized society?

D. Contrast

Compare the kind of materials read in this unit with the kinds read previously.

1. Is the central character of the book a hero in the sense in which you have studied the hero? If so, does he have all the qualities of the hero? If not, what qualities does he lack?
2. How does the form of the book differ from a journey novel? a historical novel? an epic?
3. How is the treatment of the frontier like or unlike the treatment one finds in the earlier kinds of literature studied? Is the selection of characters, descriptive detail, and incident similar to or different from that which you have seen before?

III. General Composition Assignments

A. Topics

1. The American Wilderness helped to foster the ideals of democracy.
2. Was the frontier a land of promise to all people who pioneered?
3. The average frontiersman was a coarse materialist, yet he was culturally ambitious for his family and community.
4. The frontiersman was careless of nature's bounties, and took little responsibility for preserving the nation's resources for future generations.
5. The pioneer was personally ambitious and often ruthless in his desire for personal power.
6. The misfit found refuge along the frontiers.
7. Nature on the frontier was often a stimulating antagonist.

IV. Writing the composition

1. The composition topics are planned to "trigger" your thinking. You may write in agreement with the idea stated, showing fact and detail to support your ideas; you may disagree with the statement and write from an opposite point of view; or, if you have found evidence from your reading and class discussion to support two sides, you may write from contrasting points of view.

2. Make a plan or outline showing the general points you will discuss.

3. When you start to write, introduce your subject in such a manner that it not only will express the ideas you are going to discuss but also will provoke interest on the part of the reader. In the body of the composition develop your views with illustration and detail. Here you will be able to use the notes you have taken in reading the text. Transitional phrases and words will help you move smoothly from one idea to another, for they connect the preceding thought with the coming thought, often giving just the needed shade of meaning. Here are some transitional words and phrases:

moreover
therefore
in addition to
accordingly
not only--but also

consequently
nevertheless
furthermore

otherwise
however
in fact

both—and
either—or
neither—nor

4. Summarize your views at the close of the composition, but try to avoid constant use of such expressions as "in summary," "in conclusion," "finally," or "thus we see that." There is nothing incorrect about such expressions, but they have become trite from being used too frequently.

5. Proofread

   a. Proofread your composition for content. Have you expressed thoughts that reflect the content of your reading?
   b. Proofread for variety in sentence structure. Do your sentences repeat a single pattern over and over again? If so, reword some of them, using a subordinate clause, or a verbal phrase. Putting a prepositional phrase or an adverb at the beginning of the sentence will also give some variety to simple sentences.
   c. Proofread for mechanics: spelling, punctuation, capitalization, and accepted standard written English usage.
   d. Copy the composition in ink using the form and style your teacher suggests.

STUDY QUESTIONS FOR THE BASIC TEXT

I. John Steinbeck, The Red Pony

A. Introduction

The story of The Red Pony is primarily the story of the boy, Jody. It shows him in relationship to his parents, the hired man, the old man Gitano, and his grandfather. Each of these persons contributes something to his "growing up." His environment, though sometimes harsh and cruel, is shown realistically. Mr. Steinbeck does not mince words as he strives to keep faith with his American heritage.

B. Reading Questions

1. Notice the characters of the story and their relationship to each other.
   a. How does Jody get along with his father? His mother? Billy Buck?
   b. What are the things that point to the way hired men were treated at the time and the place of this story?
   c. How do Jody's parents get along?
2. To understand the story we need to notice how the family live, particularly:
   a. their eating and sleeping habits and their dress
   b. the work of each member of the group
   c. the kind of animals and crops raised on the ranch.
3. What are some aspects of the death of the Red Pony that make it so hard for Jody?

4. What reason did the old man, Gitano, give for coming back to the ranch?
5. Why is Jody so worried about Nelly, whose colt he is to have for his own?
6. Why doesn't Jody obey Billy when he is told to go outdoors at the birth of the foal?
7. Why doesn't Carl want his wife's father to come to visit them?
8. Does Jody really like his grandfather? Why or why not?
9. What reason does Grandfather give for having to talk about the trip across the plains?
10. What does Grandfather reply to Jody's statement that he may sometime lead people somewhere?
11. How are Jody and Grandfather understanding of each other?
12. Who is the real leader in this episode: the Grandfather, the father, or Jody? Explain your choice, supporting your explanation by reference to particular paragraphs in the book.

C. Discussion Questions

1. In what way does the way of life in The Red Pony differ from that on a modern ranch or farm? Consider such things as the farm, work, home, school, hired help, and transportation.
2. Quote specific examples to show that:
   a. Carl Tiflin is a strict father.
   b. Billy Buck is fond of Jody.
   c. Jody's mother is often sympathetic with him.
3. Billy Buck appears to be a rather strong character in the story. Does he seem to occupy a certain position in regard to the family in the story? Find a place in the first chapter where he seems to step out of that place.
4. Why was Gitano introduced into the story? What has this incident to do with: old places? old horses? old men? old times? What effect does it have on Jody?
5. What does the birth of the foal tell you about the character of Billy?
6. Why does Billy kill the mare and save the colt in this instance? Recall the usual procedure of which he has told Jody.
7. Do you feel that the new colt will adequately replace the Red Pony? Why or why not?
8. How does each member of the family react to the coming of the grandfather?
9. The grandfather is saddened by hearing Carl say that he is tired of hearing of the crossing, that the crossing is finished. What do you think is the real reason for his sadness?
10. Steinbeck wrote "There's a line of old men along the shore hating the ocean because it stopped them." Explain the sentence.
11. Notice the reference to the "forbidding" mountains. Jody's feeling about the mountains and his grandfather's feeling in the passage in question 8 present a major problem of this book. How would you state this problem? Do you see other problems? Are they solved?

12. Billy Buck is probably the hero of this book. If you agree with this, how would you defend your position? How does he compare with a modern western hero such as Matt Dillon? How does he compare with figures studied in the unit entitled "The Making of Heroes"?

D. Topics for Compositions

1. The book is divided into four sections entitled: "The Gift," "The Great Mountains," "The Promise," and "The Leader of the People." Each of these sections relates a particularly meaningful incident in Jody's life. Write a paragraph on each section, suggesting what the episode meant to him.
2. In a short paper describe the most outstanding qualities of the values of the society pictured in this book.
3. Reread sections of the book dealing with the mountains. Write an essay on which you compare these sections with a travel folder describing scenic mountains. You should consider (a) the details selected for treatment; (b) the way they are treated; (c) the vocabulary level; (d) the sentence structure; (e) the paragraph structure, and (f) the intention of the whole.

II. Mark Twain, Roughing It

A. Introduction

Roughing It is accurately titled, for it tells us what living in the Nevada-Utah territories was like in 1865, when the Far West was really rough. This is no glamorized version of what someone thinks it might have been like, but a down to "sand" account by someone who was there, Samuel Clemens, better known to you as Mark Twain.

Undoubtedly Mark Twain was a "green horn" as he traveled from Hannibal, Missouri, by stage coach to Carson City—a month's travel—as his encounter with a horsetrader and his unfortunate experience in setting a forest fire will substantiate. His accounts of real people in the silver-crazed miningcountry are tales of sudden riches and equally sudden poverty. Mark Twain caught the fever, became a prospector, then a millionaire--for ten days! The book is packed with anecdotes and subtle humor, but you must read carefully to enjoy Twain's humor.

To gain a greater understanding of territorial government, the men who peopled the far West, the cupidity of greedy prospectors, and the birth and death of miningtowns is an important objective in reading Roughing It; to have a good time learning these things through the eyes of Mark Twain is another.

B. Reading Questions

Book I

1. For your own information trace the route Mark Twain traveled from Hannibal, Missouri, to Carson City. (An ordinary road map will suffice.)

2. Bemis travels all the way to Carson City with Mark Twain and his brother. Note the description given of him. What is ironical about the name "Sphinx" being given to the lady passenger?
3. Compare the speed of travel by stage coach with that of train travel as Mark Twain recorded them. Compare the speed with train travel today. With air travel.
4. Mark Twain seems doubtful that Slade should be called a coward. Read the account of Slade carefully. Do you observe any evidence that Slade used his courage to improve society? Is your judgment of him influenced by his kindness to Mark Twain? Were the vigilantes justified in hanging Slade?
5. Can you explain the phenomenon of the natural ice-house at Salt Lake City? If you cannot, ask your science teacher for an explanation.
6. Mark Twain devotes almost all of chapter twenty to the story about Horace Greely. The author suggests that you see what the sixteenth chapter of Daniel in the Bible has to say about this. What is the humor of this reference?
7. Two startling experiences occurred as soon as Mark Twain arrived in Carson City. Be able to tell about them in class. What does a "Washoe Zephyr" mean?
8. Chapters 22 and 23 describe a camper's paradise. If you have ever camped out, you will enjoy these chapters. Look in an encyclopedia or other source book and discover what Lake Tahoe is like today. Why is Mark Twain's viewpoint of the forest fire he started different from the viewpoint we have about such disasters?
9. The eastern "greenhorn" furnishes much merriment for western practical jokers. Do you think Mark Twain exaggerated in telling the story of the Genuine Mexican Plug? Compare this experience with the ride Bemis had on the buffalo hunt (Chapter 7). How did the author make both of these anecdotes humorous?
10. "All that glitters is not gold" is an old saying. Explain this quotation in relation to Twain's first mining experience. What caused the glitter? Remember the quotation; it is used by Shakespeare in The Merchant of Venice, a play you will be reading.
11. Notice the absence of important characters in the book and the manner in which the author unceremoniously introduces characters and then lets them drop out of the story. What happened to Bemis? With whom did Mark Twain visit Lake Tahoe? What do you know of Twain's brother? Who is Ballou? Who were the members of the first prospecting party, Chapters 26-28?
12. The narrow escapes told about in Chapters 30-33 all stemmed from a prospecting trip. The following notes will help to keep the thread of sequence: (a) the warning given by the Indians; (b) the flood; (c) isolated in an inn; (d) the Arkansan and the landlord; (e) Ollanden, Ballou, and Twain leave; (f) the blizzard; (g) the stage station. Be prepared to condense these incidents into a paragraph summary.
13. To whom did Mark Twain dedicate this book? Notice how casually this character is introduced in Chapter 37.

14. Notice that many of Mark Twain's harrowing experiences, good fortune, and disappointments seem to hang on the merest coincidence of action. Do you believe this is true in actual life? Be prepared to discuss this in class with examples from your own experiences.

Book II

1. Chapters 3-6 tell of "flush" times in a mining town. Read about the Comstock mine in an encyclopedia and compare the account with Twain's description. How accurate is Twain's account as it was written ninety years ago?
2. Condense the basic principles of good reporting as presented in Chapter 1 into one or two clear sentences.
3. The emphasis placed on religion is clearly indicated in Chapter II. What human weakness or folly is shown? Does the way the sentence is written help to bring out the satire?
4. What incidents in Chapters 3-6 tell of the "easy come, easy go" attitude of the people toward money? Was the name, "United States Sanitary Commission," appropriate to the cause? Why? How much money did the sack of flour finally bring to the cause? What is an omnibus?
5. Look up the word "slang" in the dictionary. According to Mark Twain the slang of Nevada was particularly picturesque and varied. Why? List five illustrations of the slang or jargon Scotty used in his talk with the minister. To what activity do most of them refer?
6. List some of the words and phrases that you did not know before you read the book. What are their meanings?
7. Read Chapter 13 carefully and contrast the description Mark Twain gives of the Chinese people with the picture we have now of Red China as a Communist threat.
8. Chapters 16 and 17 describe California as Mark Twain saw it about 100 years ago. What is his feeling about unvarying climate? Look up the populations of Los Angeles and San Francisco in 1864 and compare them to the population figures of these two cities in 1960. Which city has made the larger growth?
9. Your teacher may summarize Chapters 18-37, which deal with the author's experience in Hawaii. In Chapter 37 Mark Twain has returned to San Francisco and started on a new venture. In your opinion what qualities helped to make him a success as a lecturer?
10. There are many different kinds of courage. What are some of the things that Mark Twain did that required courage? Does he picture himself as a hero? What is his attitude toward himself?

C. Discussion Questions

Book I

1. Explain the meaning of "lilliputian birds" as Twain used it in describing the gnats and ants in the sage brush (Chapter 11).
2. How does the driver make sleeping more comfortable for the passengers on the stage coach?
3. Describe the accommodations of a stage coach station as Mark Twain saw them.

4. Explain the rank and relationship of stage coach employees. Who seemed to claim the most respect?
5. The expression "back to the States" is used several times. Is this an accurate statement of fact? Why?
6. Referring to Chapter 17, how do you explain the fact that articles that cost one cent in the East might cost twenty-give cents in the West? What were some other examples of exorbitantly high prices?
7. What was the attitude of the western people toward "emigrants"? Who was considered to be an "emigrant"?
8. In Chapter 21, Twain says, "The first complaint a Washoe visitor to San Francisco makes is that the 'sea winds blow so!' There is a good deal of human nature in that!" What is the point of this statement? Is it humorous? Explain.
9. What is meant by the "Irish Brigade"? What association does Mark Twain have with it?
10. Mark Twain frequently lets us see his attitude toward things. Judging from his comments, what do you think are some of his personal characteristics? Is he lazy, courageous, thoughtful? Is he intelligent, observant, boastful, modest? Be ready to write a paragraph character sketch based on the picture he has drawn of himself in the book.
11. Why are the prospectors so interested in Mr. Whiteman?
12. Consider the peculiarities of Mono Lake. Is there really such a lake? How was it formed? What would have happened if Higbie or Twain had fallen overboard?
13. What kept Mark Twain from doing the work necessary to hold "The blind lead"? What kept Higbie from doing it?

Book II

1. Mark Twain paints a depressing picture of himself as a worker at the beginning of Book II. Has he been a failure so far? What are some of the qualities that point to his success as a writer?
2. Why is Twain grateful for the offer of a job on the Virginia City Enterprise? What is the editor's name? Is this factual?
3. Who is the rival reporter on the Union? If you read Huckleberry Finn, you will notice that Twain uses this name again.
4. Many stories are based on the extreme measures that reporters will take to "scoop" a rival paper. How does the "school report" illustrate this?
5. Each reporter used the weakness of the other to make his "scoop." What were the weaknesses revealed?
6. Contrast the characteristics of the people who poured into a mining camp with the characteristics of people who settled in Nebraska.
7. For what reasons do you think Mark Twain is justified in describing John Smith as "a good-hearted soul, honest . . . and miraculously ignorant"? If you do not agree with him be prepared to explain why.
8. What is the meaning of "nabob"?

9. What was going on in the North and the South at the time the city of Virginia City was enjoying its boom? Compare the economic conditions of these three sections of America in 1864.
10. Discuss the truth of the following statement: "Wealth breeds vice and crime; poverty brings goodness."
11. What was the source of Mark Twain's income when he first went to San Francisco? What happened to it?
12. How do the anecdotes in Chapter 16 show the scarcity of women? What is the reason for this scarcity?
13. What was located at Fort Yuma? Tell the anecdote connected with this Fort.
14. Although Mark Twain's loss of his job on the Enterprise made him free to visit California, how did it possibly cost him a fortune? Who is Dan?
15. Compare this unfortunate circumstance (Question 14) with the "blind lead" experience.
16. Was the point of view Twain used in describing the earthquake; factual, tragic, humorous, or reportorial? Give illustrations that support your choice.
17. What were some of the events that led Mark Twain to start his career as a lecturer? How did he make sure of some response to his jokes?
18. What would be the effect on civilization if everyone decided to stay home and work diligently? If no one put down roots in one place? What conclusions do you draw about the pattern of progress?

D. Topics for Compositions

1. Condense Chapter 5 into a paragraph describing the coyote. You may extend the composition if you wish and draw a comparison between Mark Twain's description and the predatory habits and existence of the coyote today.
2. Read the description of the Rocky Mountains in Chapter 12. If you have visited the Rocky Mountains, write a paragraph from your own experience describing them. If you have not seen the Rockies, close your book and write as accurate a description as you can, using the images the author has given you, but not his words or sentences. Compare your description with Twain's, considering not only the details included but also manner of expression, word choice, sentence structure, and paragraph structure.
3. Write a short paragraph describing Carson City. Write as if you were arriving by stage coach and picture the things you would notice in the order of their coming into your view.
4. Chapter 6 in Book II illustrates a failure to communicate. Write a letter to your grandmother in teen-age slang that would be as foreign to her as Scotty's language was to the minister, or compose a short dialogue between a speaker of slang and a speaker of more formal English which will make the same point.
5. Mark Twain uses exaggeration to impress upon his readers the extremes of the climate around Lake Mono and Esmeraldo. Write

your own "tall tale" about Nebraska climate.

6. Consider the idea of pioneering and progress in relation to Mark Twain's words: "If you are any account, stay at home and make your way by faithful diligence . . . " Read the rest of the quotation stated in the "Moral" at the end of the book. What would happen to pioneering if everyone practiced the idea expressed in the first part of the moral? Does it throw any light on the type of people who migrated? Write a composition expressing your ideas on the subject. Be sure to support your ideas with some factual evidence.
7. Theodore Roosevelt became concerned about the conservation of our natural resources at the turn of the century (around 1900). In a composition, discuss evidences of wastefulness of natural resources that you have noted in your reading about the Westward migration. Be specific; to support your position cite illustrations from particular works you have read.

III. Carl Sandburg, Prairie Town Boy

A. Introduction

Carl Sandburg presents a story of early town life in America spiced with adventuresome details. The book spans the time from Sandburg's birth in the 1870's until his college days following the Spanish-American War. He tells his readers what a boy did for fun in those days, and he tells about the chores and hardships which most immigrant children faced. This is a delightful story of small-town escapades, tramping and soldiering.

B. Reading Questions

1. Note the information given in the prologue of the book. How does this set the stage for the story?
2. Why were the older Swedes anxious for church sermons to be given in Swedish? Why did the Sandburg children first learn Swedish? (Chapter 1)
3. What events possibly changed the whole course of life the Sandburgs were to follow? (Chapter 2)
4. What evidence is found in early chapters that Sandburg as a young boy was developing an interest in history and Abraham Lincoln?
5. How do Sandburg's early work experiences compare with work done by boys today?
6. What were Sandburg's motives for joining the Army? (Chapter 16)
7. What is the significance of the book's concluding thought? (Chapter 16)

C. Discussion Questions

1. Describe early Galesburg as Sandburg pictures it for the reader. What changes would you expect if you were to visit Galesburg today?
2. Contrast your views with those of young Sandburg concerning education, religion, politics, and employment.

3. Compare Sandburg's boyhood hangout with "hangouts" in your own community; his participation in sports with that of boys today.
4. Describe the working conditions of the apprentice painter in Sandburg's time. What evidence is there that this may have been responsible for Sandburg's enlistment in the Army?
5. What injustice is Sandburg suggesting when he mentions his captain and the captain's St. Bernard dog?
6. Why did Sandburg have his doubts about being a hero after returning to New York from the Spanish-American War?
7. Why did the Swedes seem to cling to their Swedish language and customs? What seemed to indicate that they were loyal Americans? When does Carl Sandburg's father seem most proud of him?
8. What basic conflicts (man against man; against nature; against himself) are presented in Prairie-Town Boy? How do the characters resolve these problems?
9. What is the significance of Sandburg's concluding line?
10. What evidences of heroism are apparent in Prairie-Town Boy?

D. Topics for Composition

1. Write an essay in which you discuss young Sandburg's views on one of these general topics: education, politics, religion, or work.
2. In a composition compare the education which you are receiving with Carl Sandburg's grammar school training.

IV. Hamlin Garland, A Son of the Middle Border

A. Introduction

Here is a story of adventure and exploration set in our own Midwest, although it also describes a tramping trip which Hamlin and his brother make to New England, Washington, and New York. As Hamlin grows from his boyhood on the frontier to a young man exploring the big cities of the East, we come to know of the hardships of a poor farm boy struggling to make something of his life. We travel along with him on early American trains and visit the colorful and famous people of Boston, Chicago, and New York. Later we see him as he becomes successful as a writer and associates with famous men and women of his day.

B. Reading Questions

1. Why is the opening chapter, "Home From the War," a good beginning for this story?
2. Shortly before he died, Hamlin Garland wrote "From the Garlands I get my literary endowment . . . and from the McClintocks my love of music and Celtic temperament." What evidence do you find in Chapter II to substantiate this remark?
3. What caused Harriett's death? Who succeeded in making Harriett's death bearable for Hamlin's mother? How was this accomplished?

4. What did Dick Garland mean when he remarked "I never take the back trail"? (Chapter XXII) How does this principle reveal itself repeatedly in Dick Garland's thinking? What influence does this have on Hamlin?
5. What thinking was behind the farmers' "march to Kansas, Nebraska, and Dakota"? (Chapter XX)
6. What differences are there between life in "The Land of the Dakotas" and the Garlands' life in Iowa? in Wisconsin?
7. What influence did Edwin Booth, the actor, have on Hamlin Garland? (Chapters XXI and XXII)
8. In discussing his writing, what did Hamlin Garland mean when he said, "I had the middle west entirely to myself"?
9. Contrast David McClintock as Hamlin observes him in California with the David Hamlin remembered from his boyhood days in Wisconsin.
10. After the trip to California, where does Hamlin finally succeed in settling his parents? Why was this important to Hamlin?
11. What is the request which Hamlin's mother makes at the close of the book? What is your response to this request?

C. Discussion Questions

1. Describe the events that led to Dick Garland's return to his family and the children's reactions to his return.
2. Find instances in the early chapters of the book that indicate a feeling of security in Dick Garland's home.
3. Why does Hamlin in referring to his father frequently describe him as "always the soldier"?
4. What were some of the hardships of farm life on the frontier?
5. Compare the hardships of life on the Iowa prairie with those of the Wisconsin Coulee. Why did the Garlands move farther westward?
6. How do Hamlin's school life and leisure activities differ from your own?
7. Recall some of the adventures of Hamlin and Franklin on their tramping through New England, New York, Washington, and Chicago.
8. How did Hamlin's father respond to his son's plan to go east? What were Hamlin's reasons for wanting to go east?
9. How did Nathaniel Hawthorne's writing influence Hamlin?
    a. What drew Hamlin back to his home in Dakota in 1889 just when he appeared to be gaining the advantages he had worked for in Boston?
    b. What were Hamlin's reactions to his home in Dakota when he returned?
    c. Why was he particularly concerned about his mother? (Chapter XXX)
10. How did Hamlin explain his sorrow at the loss of Alice? Recall that he admits "I had known for years she was not for me."

D. Topics for Composition

1. In "the spirit of revolt" Garland mentions the rebellious meetings of Kansas farmers and Nebraska Populists. Explore the history of the Populist movement in Nebraska and write a story comparable to one Hamlin Garland might have written for his editor depicting a typical Populist meeting.

2. Write an essay contrasting Hamlin's mother or father as first seen with our last glimpses of them near the close of the book.
3. Write an essay in which you contrast the education which you are receiving with Hamlin's education at the Cedar Valley Seminary. (Chapter XVII)
4. Write an essay in which you express your response to Harriett's death. (Was it tragic to you? Did you feel sorry for Hamlin? his mother? his father?)
5. At the close of Chapter XXV Hamlin and his father discuss Hamlin's desire to go east for further education. Write an essay in which you give your reactions to Hamlin's position or defend his father's argument.
6. Write an essay in which you account for Hamlin's feelings in the last paragraph of Chapter XXV.

V. Francis Parkman, The Oregon Trail

A. The book, The Oregon Trail, by Francis Parkman, is the story of an educated man who became curious about the ways of the American Indian. His curiosity led him to learn about them first hand. He armed himself with all the information he could find and went out to see if what he had read presented a true picture. He went to live with them, not as an observer, but, as much as possible, to become one of them. This story is an account of his experiences.

B. Reading Questions

1. As you read, notice the characterizations. Describe briefly: Henry Chatillon, The Whirlwind, Raymond, The Hailstorm, Deslauriers, and Tete Rouge.
2. How does Parkman treat love and marriage in the Indian society?
3. Compare the author's references to the Indian religion with his references to the religion of the whites.
4. How do the living habits described differ from your own?
5. Notice the author's references to his own illness.
6. What is the author's feeling about the hunting experiences which he so often describes?
7. Why is the author disappointed at not seeing the Indians at war?
8. What was the author's purpose in making this experiment of living with the Indians?

C. Discussion Questions

1. Francis Parkman, by his own declaration, wished to observe the Indian firsthand. How would the observations of one who, like Parkman, lived among them differ from the observations of the following people: frontier trader? officer of the fort? sheriff in a frontier town?
2. How does the Indian in Parkman's book differ from the account of Indians in: a history book? a television movie? the Indian today?
3. Why would this book perhaps not be entirely acceptable to all religious groups? all Nebraskans? all Indians?

4. Did Parkman feel it was a special act of courage by which he complied with the ceremonies of feasting at the expense of his own health? Why or why not?
5. The author seems to express himself more freely about his relations with people than anything else. Give three ways by which he seems to evaluate his companions. Refer to a specific character and to specific passages in the book in your answer.
6. Compare and contrast the legends of the Indians with a Greek legend you have read. How are the heroes alike or different?
7. What is said about law and order in the Indian tribal society? How does it compare with the law and order practiced by the whites?
8. Francis Parkman seems to have been on a "quest." Did he find that for which he was searching? Support your answer by references to particular passages in the book.

D. Topics for Compositions

1. Write a paragraph in which you compare and contrast this story with a Western movie or television story.
2. Describe in a short essay the contrast of the author's background and one of the following events: the meal provided by the author from the white dog meat, the quarrel between Mad Dog and Tall Bear, or the scene of the squaw scolding the old yellow dog and then killing him.
3. Write a biographical sketch of the author as you have come to know him through the story.
4. Contrast a present Indian culture with the culture described by Parkman.

BOOK REVIEW OUTLINE FOR OUTSIDE READINGS

I. Write one paragraph on each of the following questions or subjects.

A. Give the author of the book, the title, the approximate time that the story took place, the locale or setting, and the main characters.
B. What qualities of the hero does the main character show?
C. What is the nature of the conflict? There may be more than one.
   1. Man against other people
   2. Man against nature
   3. Man against his own weaknesses
   4. Man against an existing social structure
D. How does the main character (or characters) regard nature?
   1. It it a source of wealth and promise to him?
   2. Does he have a conflict with nature? In what respect?
   3. Does he derive pleasure and enjoyment from nature? How?
E. What is the social structure which the characters live in or observe while traveling? What changes in the social structure take place during the course of the book?
   1. In the type of people in the community
   2. In the customs and characteristics of family groups?
   3. Does the main character contribute to the growth of civilization through bringing in law and order or improving cultural conditions in his community?

SUPPLEMENTARY READING LIST

A. Frontier Life:

Friendly Persuasion	Jessamyn West
Horse Catcher*	Mari Sandoz
Cheyenne Autumn***	" "
Indian Biography***	" "
Winter Thunder**	" "
Let the Hurricane Roar**	Rose Wilder Lane
Karen**	Borghild Dahl
Keelboat Journey**	Zachary Ball
A Lantern in Her hand**	Bess Streeter Aldrich
Wheels for Conquest**	Harriet Carr
The Covered Wagon**	Emerson Hough
George and the Long Rifle**	Maxine Drury
The Guns of Vicksburg**	Earl Miers
My Friend Flicka*	Mary O'Hara
Green Grass of Wyoming*	" "
The Edge of Time ***	Louella Erdman
Shadows into Mist**	Ellen Turngren
Cimarron***	Edna Ferber
Lee and Grant at Appomattox**	Mackinlay Kantor
On to Oregon*	Honore Morrow
Riders of the Pony Express**	Ralph Moody
Longhorns*	J. Frank Dobie
The Voice of the Coyote*	J. Frank Dobie
Winter Wheat**	Mildred Walker
Crazy Horse**	Mari Sandoz
Log of a Cowboy*	Andy Adams
Nebraska Roundup**	Edited by Virginia Faulkner
Mollie, The Journal of Mollie Dorsey Sanford	Univ. of Nebraska Press
The Call of the Wild**	Jack London
Jonathan Goes West*	Stephen Meador
Northwest Passage**	Kenneth Roberts
Catch a Falling Star**	Gertrude Robinson
Northwest Pacific***	M. Jane Carr
The Virginian**	Owen Wister
Old Yeller*	Fred Gipson
Ramona**	Helen Hunt Jackson
East of Astoria**	McGee
The Bearcat**	Annabelle and Edgar Johnson
Strawberry Girl*	Lois Lenski
Pecos Bill and Lightning*	James C. Bowman
The Calico Ball**	Margaret Clary
Journey Cake**	Isabel McMeekin
Grasshopper Years***	Neola Tracy Lane
Antelope Singer***	Ruth M. Underhill

B. Colonization in America

To Have and to Hold**	Mary Johnson
Valley of Defiance***	Harriet Carr

The Light in the Forest**	Conrad Richter
Escape to Danger**	Edward Hungerford
Captain Blood**	Rafael Sabatini
Young Doctor in New Amsterdam**	Norma James
The Amazing Journey of David Ingram**	Philbrook Kelley
Look to the Mountain***	LeGrand Cannon
Seven Beaver Skins**	Herbert Best
The Long Portage**	Herbert Best
The Last Fort**	Edward Shenton
Pilgrim Kate*	Kate Seredy
Giants in the Earth***	Ole Rolvaag
Is This My Love**	Gertrude Finney
A Spy in Williamsburg***	Isabelle Laurence
Horatio Hornblower (series) **	Cecil Forester
The Deerslayer***	James F. Cooper
The Last of the Mohicans***	James F. Cooper
Penn**	Elizabeth Janet Gray
Puritan Adventure***	Lois Lenski
When the Moon is New**	Laura Bowman
In My Mother's House*	Ann Nolan Clark
Waterless Mountain**	Laura A. Armer
Hayfoot Strawfoot**	Erik Berry
"Thee! Hannah"*	Marguerite de Angeli
Mennonite Martha*	Margaret P. Strachan

C. World Exploration

Messer Marco Polo*	Donn Byrne
Shark Boy**	Robert Harry
Courageous Companions**	Charles J. Finger
Lost in the Barrens**	Forley Mowat
Westward Ho!***	Charles Kingsley
The Vikings**	Elizabeth Janeway
Around the World in Eighty Days**	Jules Verne
The Search for the Little Yellow Men**	MacDonald Hastings
Solomon Juneau, Voyageur**	Marion Lawson
High Adventure**	Sir Edmund Hillary
Nigger of the Narcissus***	Joseph Conrad
Nautilus Go North**	William Anderson
Spice and the Devil's Care***	Agnes Hawes
Little America, Alone**	Richard E. Byrd
White Stag*	Kate Seredy
A Single Pebble**	Kate Seredy
He Went with Marco Polo*	Louise Andrews Kent
He Went with Magellan*	" " "
Drake: The Man They Called a Pirate**	Jean L. Latham
He Went with Vasco Da Gama*	Louise Andrews Kent
This Dear-bought Land**	Jean L. Latham
The Golden Keys***	Hans Koningeberger

Drums***	James Boyd
The Glorious Conspiracy***	Joanne S. Williamson

D. Space Exploration

Time Machine***	H. G. Wells
War of the Worlds***	" " "
Food of the Gods***	" " "
From the Earth to the Moon***	Jules Verne
Lodestar*	Franklyn Branley
Rocketship to Mars*	Franklyn Branley
Red Planet***	Robert Heinlein
Rocket Ship**	" "
Tunnel in the Sky**	" "
Time for the Stars**	" "
Have Space Suit--Will Travel*	" "
Angry Planet***	John Keir Cross
Step to the Stars	Lester Del Ray
Space Rockets and Missiles***	Yates and Russell
The High Crusade***	Paul Anderson

A CURRICULUM FOR ENGLISH

Student Packet
(Exercises)

SYNTAX

Grade 8

Copyright, The University of Nebraska, 1965
Experimental Materials
Nebraska Curriculum Development Center

I . Review of Form Classes

Finally the movies ended. Ten boys walked to the malt shop. Three boys ordered chocolate milk shakes. Jack and Joe wanted the biggest sundaes. The others decided upon cokes. All of them ordered french fries naturally. Two waitresses were busily writing their orders.

Consider the preceding paragraph:

1. Remember that we have certain clues to use in identifying the form classes of English words. Look at the underlined words in this passage. Organize them into groups according to inflections.

Group I Group II Group III Group IV

In studying form classes we found that certain form classes had certain suffix endings which marked them as members of their own group of words. This passage has pointed out four typical inflectional suffixes, one for each of the four form classes. What is the inflectional suffix for the noun? What are the inflectional suffixes in this passage for the verb? For the adjective? And for the adverb?

NOTE: (The question on form classes may be assigned to you by the teacher.)

2. We can go back very quickly and recall two additional inflectional suffixes of the noun. Examine this short paragraph:

> The school's movie ended. Jack's father then took the boys to Mr. Smith's malt shop. The shop's cokes and shakes are the best in town.

What are the additional inflections of the noun?

3. In your notebooks set up a chart of the inflectional suffixes for the four form classes:

Nouns Verbs Adjectives Adverbs

Since many words in the English language can be used without inflections, this is only one criterion to be used in the identification of form classes, and it should be considered with the other three criteria.

B. Form classes determined by derivational affixes.

The tratable tratment tratified tratwise.
The vlamous vlamity vlamizes the ronny rontion.
The blanary blaner blanates vlamously.

1. These nonsense words are set into the framework of an English sentence, because, without being able to give any meaning to these nonsense words, we observe familiarities about these sentences. What is familiar to an English speaker in these sentences?

Organize the nonsense words into groups:

You can recognize some of these words from their inflectional suffixes. Which are these?

Now organize these words into form classes by putting three of these in the verb classification.

Nouns Verbs Adjectives Adverbs

Try to rewrite the nonsense sentences into English sentences.

2. Change the following words to nouns:
   1. appreciate appreciation
   2. apply
   3. agree
   4. attach
   5. jump
   6. achieve
   7. run
   8. preach
   9. marry
   10. conquer
   11. pure
   12. superior
   13. weak
   14. happy

3. Change the following words to verbs:
   1. beauty beautify
   2. deputy
   3. terror
   4. pure
   5. vital

(Note: Exercises 2, 3 and 4 here are taken from Postman, Morine, and Morine, Discovering Your Language, pp. 66-68).

6. glory
7. false
8. sharp
9. soft
10. strength
11. hypnotist
12. black
13. power
14. prison
15. friend
16. nomination

4. Tell what form class each word is. Change each one to an adjective.

1.	rely	reliable
2.	hope	
3.	courage	
4.	beauty	
5.	wood	
6.	dirt	
7.	fear	
8.	agree	
9.	play	
10.	detach	
11.	faith	
12.	value	
13.	danger	
14.	marvel	
15.	glamor	
16.	comfort	

5. Take the suffixes you have applied to words and list the ones which make nouns under "nouns," the ones which make verbs under "verbs," etc. Keep this list and keep adding to it. You will find that there are certain dervivational suffixes and affixes which are typical of a certain form class.

C. Form classes determined by function word

Finally_____movie_____ending. _____boys_____walking_____ _____malt shop. Three boys____ordering milk shakes. ____deciding____ cokes. All _____ them _____ordering French fries.

1. Considering the preceding "blankety-blank" paragraph:

Do you understand the meaning of this paragraph? This is not the way we speak English, however understandable the meaning is. Function words in English lay the groundwork; they make the outline into which we fit out meaningful words--the form classes. Make a list of function words which fit into the above slots.

2. Now enlarge this list and include after each function word the form class word which follows it, and identify its form class.

the	movie	noun	(Examples)
is	ending	verb	

3. Our English language is full of marker words: words which mark nouns, words which mark verbs, words which mark adjectives and adverbs. Expand the list you just started to include other function words.

Noun markers	Verb markers	Adjective and Adverb markers

D. Form classes determined by word order.

Word order is the most valid test of the form class of a word:

1.	The		birds	twittered.			
2.	The	late	show	started.			
3.			He	started	the	old	car.
4.	The	young	girls	mixed	many	mud	pies.
5.	The	new	teacher	assigned	the		lesson.

1. We have columns of words here for you to investigate. You find the words in the first and the fifth columns similar. What do you call these words? You know just from the name of the word what form class will follow noun determiners. Which one will? What is the noun in the first sentence? Are all the words in that column nouns? How do you know that? What statement can you make about the appearance of the noun? Record this statement in your notebook.

2. You have made an observation about the position of the noun. In making that statement you also identify one spot which the adjective can take. What would that be?

   If this statement is true, find another column of adjectives in the sentences. Which column is it? What form class are the words in the seventh column? Why?

(a)	birds	sing			
	birds	sing	songs		
	boy	played	game		
	girl	polished	desk		
	team	won	game		

(b)	loveliest	birds	sing		
	colorful	birds	sing	beautiful	songs
	tall	boy	played	good	game
	industrious	girl	polished	school	desk
	successful	team	won	final	game

1. We have columns of words here for you to investigate. Look at set (a). What form class of words are in the first column and how do you know?

   What kind of function word could you perhaps put in front of these first column words? What form class of words are in the second column and how do you know? What form class words appear in the third column? What criteria about the word order of form classes can you figure out from these basic sentences? Record these criteria in your notebook.

2. Now look at set (b). Here we have more columns--more slots to fill. The new form class of words comes before what form class? Can you tell by inflectional or derivational suffixes what form class this new one might be? What are some of the suffixes which appear here? This form class is called adjectives. What criterion can you formulate for the appearance of the adjective? Record this criterion in your notebook.

3. In set (b) of sentences we are going to create a vacant column at the very beginning of each sentence, and one at the very end of each sentence. Fill in these two slots for each sentence. Do the words that you filled in those slots have any similar forms? Take these same words and see if they will fit in some other spot in the sentence. What can you say is the criterion for the word order of the adverb? Record this conclusion in your notebook.

E. Review of test sentences appropriate to each of the form classes.

1. We have four main criteria for identifying form classes. What are they? Check to make sure that you have these in your notebook.

2. By remembering that in English
   (1) certain function words precede certain form classes, and
   (2) form classes appear in certain order in English sentences, we can set up test sentences or test frames, for determining form class. Set up a test frame for the noun. Why do you know that a word fitting into that slot could be a noun? Set up a test sentence for a noun. How do you know that a noun would fit into that slot?

3. Set up a test sentence for the verb. Why are words which fit into these slots verbs?

4. We have observed the adjective positions in two primary spots. What are these? These are clues that can lead you to test sentences for the adjective. Construct such a test sentence.

5. Since mobility is one characteristic of the adverb, how would you go about creating a test sentence for the adverb?

F. Chart of Form Class Determiners

	Noun	Verb	Adjective	Adverb
Inflections	-s (-es) -s' -'s	-d, -ed, -t -ing	-er -est	-ly
Word-Order	1. Follows noun determiner 2. Follows preposition 3. Precedes verb 4. Follows verb 5. Follows adjective	1. Follows auxiliary 2. Follows noun 3. Precedes noun	1. Follows qualifier 2. Follows noun determiner and precedes noun (attributive position). 3. Follows verb (predicate position)	1. Great mobility a. Beginning of Sentence b. End of sentence c. Cluster with verb 2. Follows qualifier
Derivations	-ac -ace -acy -ade -age -aire -al -an -ance -ancy -ant -ar -ard -ary -asm -ate -cy -dom -eau -ee -eer -en -ence -ency -end -ent -er -ery -ese -ess -et -ette -ety -eur -hood -ial -ian -ice -ics -ide -ier -ine -ion -is -ism -ist -ite -itis -ity -ive -kin -le etc.	-be- en em y- re- with- -ate -en -esce -ify -ize	-able -ac -al -an -ant -ar -ary -ate -ed -en -ent -eous -escent -ese -esque -ful -ial -ian -ible -ic -ical -id -ile -ile -ing -ine -ious -ish -ite -ive -less -like -ly -ory -ose -ous	-ly -time -ward -ways -where -wise -way -day -long -meal -pace -side
Test Sentences	The ______	We ______. We are ______. We have ______. He ______(s).	The ______ boy.	I did it ______. ______ I did it. I ______ did it.

G. Review Exercises

1. At a glance you can quickly decide what form classes would go into the slots in the right hand column; what would these be? Just as quickly you could decide on specific words to fill these slots, but those words might be common-place, ordinary, trite; they might be cliches, like the ones in the left hand column. Give careful attention to filling these slots with words which will give fresh, unusual, and impressive appeals.

the acid test	the ________ test
He hit below the belt.	He ________ below the belt.
She heaved a sight of relief	She ________ a sight of relief.
a heated argument	a ________ argument
the grapes of wrath	the ________ of wrath
We live in a fool's paradise.	We ________ in a fool's paradise.
the first robin of spring	the first ________ of spring
It flashed through my mind.	It ________ through my mind.
the finishing touch	the ________ touch
I am drenched to the skin.	I am ________ to the skin.
the dead of night	the ________ of night
a dark horse	a ________ horse
He cut the long story short.	He ________ the long story.
a blood-curdling yell	a ________ yell
She needs no introduction.	She ________ no introduction.
a knotty problem	a ________ problem
the life of the party	the ________ of the party
Do it now or never.	Do it ________ or ________.
a nasty spill	a ________ spill
They are bored to death.	They are ________ to death.
the coast is clear	the ________ is clear
Now and then we do it.	________ and ________ we do it.
a lone wolf	a ________ wolf
You must take extra precaution.	You must ________ extra precaution.

2. Below is a chart of the four form classes, with one of the four blanks on each vertical line filled in. You fill in as many of the vacant blanks as you possibly can. Write in the appropriate words after 1,2,3, and 4.

1.	2.	3.	4.
tyrrany,			
re'bel*			
unity			
		weak	
		strong	
	organize		
	recognize		
	repute		
symbol			
	excel		
prophet			
			comfortably
		perpendicular	
		final	
	malign		

	appear		
	envy		
dignity			
	reduce		
		vital	
	continue		
		rare	
	remember		
		tranquil	
		hard	
absence			
economy			
[illegible]			

*Why is the accent marked in this word? Find other examples of words which shift form class by shifting accent.

3. ROUND AT THE THEATER-IN-THE-ROUND, A ROUND LITTLE ACTOR COMICALLY ROUNDED THE CORNER.

Round fills four structural slots in this sentence.

The meaning of round arises in Latin, rotundus, meaning wheel. Meaning transfers from one form class to another, rounding up additional meaning as the semantic transitions are made.

This wheel rolls smoothly in most of the meanings of the word: to round off or smooth the round of a chair or ladder; to form into a round for a round dance after the completion of the round-up, perhaps accompanied by a round of song (utilizing full, round tones), and commended by a round of applause, and naturally followed by a meal of round steak and a round of drinks, round a certain time of the evening; to round the numbers, to round off the composition on the word round.

This wheel rolls less comfortably when the meaning moves to the firing of a round of ammunition, to the plump round figure, to a rounder, or to roundaboutness.

******

(1.) Study this paragraph carefully, particularly observing how round works as nouns, verbs, adjectives, and adverbs. Not only does the word round fit into different slots in the sentence, it also provides a great variety of meanings.

(2.) Use the word down in sentences which illustrate different meanings of the word. Identify the form classes of the various downs. The word can might be another word which could work easily into this kind of exercise. (Be sure to use down and can as function words.)

(3.) Writing assignments

(a.) Select one word from the following list, and write as many sentences as possible in which the word has a different meaning. Later, exchange papers, and identify the form classes of the assigned words.

(b.) Select a word from this list, and develop a paragraph about it, using the round paragraph as a model.

dog
mother

force
fence

ball
free

stuff
hood

ford
brand
track
hook
frog
slice
circle
cover
chair
piece
water
labor

4. "There are croakers in every country, always boding its ruin."
In every country, there are croakers, always boding its ruin.
In every country, always boding its ruin, there are croakers.
Always boding its ruin, there are croakers in every country.

"Such a one then lived in Philadelphia."
Then such a one lived in Philadelphia.
Then in Philadelphia, such a one lived.
In Philadelphia, such a one lived then.

"This gentleman, a stranger to me, stopt one day at my door."
At my door, this gentleman, a stranger to me, stopt one day.
One day at my door, this gentleman, a stranger to me, stopt.
One day at my door, a stranger to me, this gentleman, stopt.

"He asked me if I was the young man who had lately opened a new printing house."

(1.) These four quoted sentences come from The Autobiography of Benjamin Franklin to illustrate moveables. In the first three sentences what kind of words or structures can be moved around in the sentence? What spots in the sentence can they not fit into?

(2.) *In the fourth sentence experiment with the words to discover a moveable.* Are there any? What?

(3.) Did Benjamin Franklin plan the best possible syntax for his sentences? Does the meaning of the sentences change when the moveables move?

(4.) Experiment with these additional sentences from Benjamin Franklin

"Had I known him before I engaged in business, probably I never should have done it."

"At last I had the pleasure of seeing him give five times as much for one."

"The gratitude I felt toward George House has made me often more ready than perhaps I should otherwise have been to assist young beginners."

(5.) Experiment with your own sentences in your own composition. Look at the moveables. Place them in different spots in your sentences. By looking at them in different spots in the sentences and by listening to them in different spots in the sentences you can better decide on the best possible position.

5. Examine the following passages. Remember that you are making special observations of the form classes of words.

(a.) And it came to pass, when Joseph was come unto his brethren, that they stripped Joseph out of his coat, his coat of many colours, that was on him; and they took him, and cast him into a pit: and the pit was empty, there was no water in it. And they sat down to eat bread: and they lifted up their eyes and looked, and, behold, a company of Ishmaelites came from Gilead with their camels bearing spicery and balm and myrrh, going to carry it down to Egypt. Genesis 37

(b). In reality, there is, perhaps, no one of our natural passions so hard to subdue as pride. Disguise it, struggle with it, beat it down, stifle it, mortify it as much as one pleases, it is still alive, and will every now and then peep out and show itself; you will see it, perhaps, often in this history; for, even if I could conceive that I had compleatly overcome it, I should probably be proud of my humility. Autobiography of Ben Franklin p. 114

(c.) As he watched the bird dipped again slanting his wings for the dive and then swinging them wildly and ineffectually as he followed the flying fish. The old man could see the slight bulge in the water that the big dolphin raised as they followed the escaping fish. The dolphin were cutting through the water below the flight of the fish and would be in the water, driving at speed, when the fish dropped. It is a big school of dolphin, he thought. They are wide spread and the flying fish have little chance. The bird has no chance. The flying fish are too big for him and they go too fast.
The Old Man and the Sea, p. 31

(d.) He lay down on a wide bunk that stretched across the end of the room. In the other end, cracker boxes were made to serve as furniture. They were grouped about the fireplace. A picture from an illustrated weekly was upon the log walls, and three rifles were paralleled on pegs. Equipments hung on handy projections, and some tin dishes lay upon a small pile of firewood. A folded tent was serving as a roof. The sunlight, without, beating upon it, made it glow a light yellow shade. A small window shot an oblique square of whiter light upon the cluttered floor. The smoke from the fire at times neglected the clay chimney and wreathed into the room, and this flimsy chimney of clay and sticks made endless threats to set ablaze the whole establishment.
Red Badge of Courage, p. 29

(e.) The farmer was in his market smock. He had long, straight gray hair and a thin, mean mouth. You could tell by looking at him he had gone into this little business for the love of money, not for the love of freedom. Rab had been shaken out of his usual nice balance between quick action and caution by his passionate desire for a good gun. Otherwise he would not have mixed himself up with such a man. Rab himself was looking a little sullen. He was not used to defeat. What would they do to him? They might imprison him. They might flog him. Worst of all, they might turn him over to some tough top sergeant to be taught "a lesson." This informal punishment would doubtless be the worst. Johnny Tremain, p. 168

(e.) A low undulating line of sand-hills bounded the horizon before us. That day we rode ten hours, and it was dusk before we entered the hollows and gorges of these gloomy little hills. At length we gained the summit, and the long-expected valley of the Platte lay before us. We all drew rein, and sat joyfully looking down upon the prospect. It was right welcome; strange, too, and striking to the imagination, and yet it had not one picturesque or beautiful feature; nor had it any of the features of grandeur, other than its vast extent, its solitude and its wildness. Oregon Trail, p.

(1.) These passages come from your seventh and eighth grade literature. You are going to take a careful look at the smallest units of composition--the words. By carefully observing and analyzing words, you will start building your own ideas about the style of a particular author's writing. First count the nouns in one of the six passages, then the verbs, adjectives, and adverbs. Compare the number of each form class to the total number of words in the passage. Counts of all six passages will be made by various members of the class. On the blackboard make this chart which will show the comparative proportions.

	Total number of words	Nouns	Verbs	Adjectives	Adverbs
Genesis					
Autobiography Ben Franklin					
The Old Man and The Sea					
Red Badge of Courage					
Johnny Tremain					
Oregon Trail					

(2.) Rewrite the passages inserting considerably more of the two form classes ranking lowest in the count.

(3.) Rewrite the passages taking out all of the adjectives and adverbs.

6.

(1.) Recall the various ways you can assign a word to one of the form classes. Write a paragraph describing these ways. Use examples to illustrate the ways you use to identify nouns, verbs, adjectives and adverbs.

(2.) One of the ways you listed in answer to question 1 is the most fool-proof of all the ways. Write a paragraph explaining which method of identifying a word as a member of a certain form class is the best. Give examples to prove your method the best.

(3.) Write your own definition of function words. Write a paragraph explaining the necessity of function words. You can make up examples which illustrate the necessity of function words.

II. Grammaticality

a. The glashly shidoits latotated through the bluntite viviandals.
Rampotishly, the hantrible drotters brobodized many very tramish wallotments.
In the trantions, every dratful blinsion chrinshed and hankly ranshed.
Fransly they strimped the vropet, yes very fransly.

b. Three plus seven are equal to twelve.
The capital of the United States is located in Lincoln, Nebraska.
Coca-cola is one of the 102 natural and man-made elements.
Aunt Jane waters her plants with catsup.

c. Joe fancy new bicycle bought himself for.
principal the walked into auditorium the.
Aunt Jane waters water with plants her.
Hydrogen elements is. one the of.
D. C. Washington capital is the located in, not Nebraska Lincoln.

d. "Can't you," he howled miserably under the door, "turn me into something while I'm locked up like this?"
"I can't get the spells through the key-hole."
"Through the what?"
"The KEY-HOLE."
"Oh."
"Are you there?"
"Yes."
"What?"
"What."
"Confusion take this shouting." Once and Future King

e. The dog bit the postman,	The 4-H Club planted the seeds.
The postman bit the dog.	The seeds planted the 4-H Club.

f. Everywhere else in the village was silence.
The music, small as the chirpping of a cricket, filled that silence.
Down the road came twenty or thirty tired and ragged men.
Some were bloodstained.
No uniforms.
A curious arsenal of weapons.
The long horizontal light of the sinking sun struck into their faces and made them seem alike.
Thin-faced in the manner of Yankee men.
High cheek-boned Johnny Tremain

g. My favorite novel was Johnny Tremain.
Composed by Esther Forbes.
Because it was a historical novel.
I read it from cover to cover. Student theme

h. Him and me went to the show.	I done it.
He and I went to the show.	I did it.

What eighth-grader hasn't heard the word grammar? All have heard the word, but few could define it for the purposes of this English class. Many would say that grammar is good or bad; good grammar would be saying, "He and I went to the show," rather than "Him and me went to the show." Others might say "All students have to learn some grammar." And the teacher might comment, "We are going to investigate English structural grammar." Obviously the words grammar are used differently here; you will come back and decide upon the meaning of the word you want to use, after you have observed the possibilities of language displayed on the previous page.

(1.) Pick out the groups of sentences or utterances which sound like the English language to you.

(2.) Do you always understand every word in an English sentence?

(3.) Do you understand every word in group a? Are the sentences in group a grammatical?

(4.) In group b, four completely false and ridiculous statements are made, but could an English speaker make these statements? Are all English sentences statements of true fact?

(5.) What is happening in group c? Do you consider "I can't get the spells through the key-hole" a sentence? Do you consider "Through the what?" a sentence? Is it all right for a person to speak that way? Is it all right for a person to write that way?

(6.) Exactly the same words make up the first two sentences in group g. Since the exact same words make up the two sentences do they mean exactly the same thing? Why not? Does that apply to the last two sentences? What does this example tell you about the English language, something you have already observed?

(7.) If you were to write in a theme of your own "Composed by Esther Forbes" as a complete sentence, your teacher would mark that as a sentence fragment or an incomplete sentence. Why would a teacher not permit you to have a sentence like that, when Esther Forbes has a sentence--it begins with a capital letter and ends with a period--"Thin-faced in the manner of Yankee men."?

(8.) Why are the groups of words in group c not sentences--why are they not grammatical? Rearrange them into grammatical utterances.

(9.) How many members of the class believe that all four sentences in group h display grammaticality? Are these all sentences that English speakers might speak?

In answering these questions you have observed the following about grammatical sentences, or grammaticality (check the meaning of the suffix -ity in your dictionary; what form class does it identify?).

Grammaticality is the ordering of words into sentences in a way that is meaningful to the English speaker and the English listener.
Grammaticality is the unconscious using of syntax.
Grammaticality is a skill developed by an English speaker by the age of six.
Grammaticality is not concerned with the usage of certain words,
the vocabulary definition of words,
or statements of truth or falsehood.

IV. Kernel Sentences

A. Here is a collection of sentences which you might expect to find in a first grade primer. In the eighth grade, these may be called kernel sentences. They contain the headwords which are vital as the skeleton of the sentences. First, figure out the basic sentence pattern for each sentence. Second, expand these kernel sentences, adding modifiers or structures of modification to nouns, verbs, adjectives, or adverbs. When you finish you will discover how Esther Forbes expanded these kernel sentences in the early pages of Johnny Tremain.

1. Gulls woke.
2. They floated, but they began.
3. Cocks had cried.
4. Hens were awake.
5. Cats caught mouse.
6. Women woke children.
7. Mrs. Lapham stood.
8. He was a boy.
9. He watched gulls.
10. He was a slave, until he served a master.
11. He took the key.
12. He was a man.

B. Here are several kernel sentences, ones pared down to the most necessary words. You expand these kernel sentences by adding structures of modification to nouns, verbs, adjectives, or adverbs.

1. The fish moved and man could raise him.
2. I had trouble.
3. It was the room.
4. Trains of oxen and wagons rolled.
5. Don Quixote understood and answered.
6. There was a row.
7. Mr. Lyte was talking.
8. Mr. Hancock was seated.
9. We travelled.
10. It was evening.

Before you start working your teacher may tell you which authors have expanded these kernel sentences with structures of modification. When you have finished, your teacher will show you how skillful authors expanded these kernels.

V. Basic Sentence Patterns

In the unit the following symbols are used:

N - Noun
V - Verb
Adj. - Adjective
Adv. - Adverb
Aux. - Auxiliary
( ) - The grammatical element enclosed in parentheses is optional; it may be included in the sentence pattern, or it may be left out.
n - Any number of words.
D - Determiner

Students should keep notebooks, accumulating their own information about the syntax of the English language from classroom discussions and blackboard information.

A.

The crowd is preparing a picnic. The food smells good. The meat cooks slowly. It is good meat. The girls slice the tomatoes. Jane gives Sarah a taste. One girl slices the buns. The potato chips are here. The boys crank the ice cream. The freezer gives them trouble. The meal is ready. It is delicious.

1. Read this passage and attempt to classify the sentences into different

patterns. The patterns depend upon smaller elements, just as a pattern for a dress is made up of sleve, blouse, and skirt; or the pattern for an electric motor is made up of a field magnet, an armature, and a commutator. What would the basic elements of an English sentence be? How would you classify these basic elements?

2. In working with these patterns for sentences we can disregard all the function words for the time being and concern ourselves with the four form classes, remembering to include pronouns with the nouns. All of the sentences in our passage start out with the same two elements, or form classes. What are they?

3. These two together make the very simplest English sentence--"Birds fly." "Boys run." "It rains." You very seldom speak, much less write, sentences like these; but you can easily see that noun plus verb is the core of each sentence. Look beyond the original noun plus verb and classify the sentences according to the elements that follow.

N. V. N.
The crowd is preparing a picnic.
It is good meat.
The girls slice the tomatoes.
One girl slices the buns.
The boys crank the ice cream.

N. V. N. N.
Jane gives Sarah a taste.
The freezer gives them trouble.

N. V. Adj.
The food smells good.
The meal is ready.

N. V. (Adv.)*
The meat cooks slowly.
The potato chips are here.

*Parentheses mean that the item may or may not appear. This device is used throughout the syntax unit.

4. Using these four basic sentence patterns, make up your own sentences to fit these patterns.

B. (No exercises involved here.)

C.

The food smells good.
The food is good.
The dessert tastes delicious.
Pie is delicious.
The player looked downcast.
Joe was sad.
The chorus sounded fine.
The solo was flat.

The crowd remained silent.
The boys are quiet.
The puppy remained pitiful.
The litter was healthy.
The student seemed smart.
Chris is intelligent.

1. What are the four all-inclusive sentence patterns we have determined so far?
2. Which pattern have we expanded?
3. Which element of the pattern did we use for making the distinction?

4. Name the two basic sentence patterns which developed from this one.
5. What name did we give to the verbs which could pattern in the first basic sentence pattern?
6. What all-inclusive pattern would all of the above sentences fit into?
7. We can divide these sentences into more definitive patterns than N. V. Adj. How would you go about making such a division? Make this division, and divide the group of sentences above into two groups accordingly.
8. Formulate the two basic sentence patterns which could be developed from N. V. Adj.
9. Can the intransitive verbs which fit into sentence pattern 1 fit into sentence pattern 3? Try some of them.
10. In sentence pattern 3 we have only a limited number of possible verbs and these are called linking verbs. The list of linking verbs is much shorter than the list of intransitive verbs of pattern one. There are thousands of intransitive verbs, but only a few linking verbs in general use--appear, become, feel, grow, look, remain, seem, smell, sound, taste.
11. The students might write a specific number of sentences using these first four patterns, and then exchange lists. The recipient of the list could identify the basic sentence pattern number for each sentence on the list in front of him.

D.

I go.
The girl goes.
John went away.
He is outside.
The dish fell.
The book falls.
The child falls off.
The friends dropped in.
He is inside.

The dog walked out.
We were out.
She walks in.
I walk.
The parade passed nearby.
I passed.
It is nearby.
My cat is inside.
She stepped inside.

1. This is a group of sentences which fit into a pattern we have already distinguished. What is it?
2. In order to investigate our language as thoroughly as possible we want to make still finer distinctions. How else might we subdivide this pattern?
3. As preparation for future work with syntax we need to make a distinction between these two variations of our one pattern:
    1. N. V. (Adv.)
    2. N. be (Adv.)
4. We have a limited number of "be" verbs with which we want to be familiar. What words could you substitute for "is" or "are" in the above sentences?
5. We have a special name for the other verbs--"go," "fall," "drop," "walk," "pass," "step"--in this sentence pattern. The name is intransitive verb. This is a subclass of verbs that fit in the sentence pattern, N. V. (adv.)
6. (No exercises involved here.)
7. Recall the function words which may precede the verb. (Auxiliaries) How can you fit any of these into the above sentences without ruining the sentence patterns?

E.

The hunter shot the pheasant.
Mark was the hunter.
Jean became a hunter.
The class saw the movie.
She became a movie star.

The senior seemed the leader.
He was the quarterback.
He called the signals.
Curt was the captain.
The team chose him.

The man was the director.
Paul remained my friend.
The friends pushed the car.
The car was a Ford.
The crowd cheered the team.
Jack made a touchdown.
Central High won the game.
Central became champions.

1. By reviewing the basic sentence patterns we can more easily see other sentence patterns emerging. What are the all-inclusive patterns?
2. We have expanded the N. V. (Adv.) and the N. V. Adj. patterns into
    1. N. V. —Intransitive (Adv.)
    2. N. V. —be (Adv.)
    3. N. V. —Linking Adj.
    4. N. V. —be Adj.

    What is the big pattern for the above sentences?
3. You can certainly make the distinction with these sentences that we were able to make with the two sets of sentences which involved adjectives and adverbs. What were these distinctions? You are to group these sentences into three different groups below. What will the groups be?

4. The verbs in the first group of sentences are called transitive verbs, a subclass of verbs which includes thousands of different words. What can you observe about the first noun and the second noun in this sentence pattern?
5. In the third group of sentences observe the relationship between the first noun and the second noun. Is it the same as in the first group of sentences? Is it the same as in the second group of sentences? What is this relationship?
6. It may seem that we are making rather fine distinctions here between the verbs in the first group of sentences, the second, and the third. However, as we go farther in our investigation of syntax you will realize why we have made these distinctions.
7. We have now refined the N. V. N. pattern into what patterns? Test these three refinements.

F.

He gave me a ticket.
We elected him president.
The principal thought me a scholar.
He sent me his address.
The council appointed him chairman.
We thought him a coward.

Ray sang me a song.
The club chose him secretary.
I mailed her a check.
Nobody called Fred a genius.
He bought his dog a collar.

The student asked the teacher a question.
He told us his troubles.
Somebody showed him the way.

1. Here again we have an all-inclusive sentence pattern which must be broken up into simpler patterns. What is the all-inclusive pattern?
2. What was one method of making finer distinctions in the sentence in earlier patterns? Will that method work here?
3. Here again let us look at the nouns following the verb. Do we find any noun after the verb which refers to the same person, place, or thing as the noun in front of the verb? Look at the relationship of the two nouns following the verb in each sentence. What is the relationship?
4. Let us make an arrangement of these sentences on this basis. List the two sub-groupings below.
5. In the first group of sentences we can identify the type of verb as the "give" verbs, for "give" is one of the most common verbs which operate in this type of sentence.
6. Now, some additional sentences to consider along with the ones in group 2:
    a. The principal thought me brilliant.
    b. The crowd considered him foolish.
    c. Nobody called Fred dishonest.
    d. We thought him handsome.

   What is the form class of the final word in each of the four sentences?
7. We may further divide the second group of sentences into a smaller group which includes verbs such as "consider," "think," "believe," "call," or "suppose." In this pattern we may substitute an adjective for the final noun.
8. That leaves us with sentences which use verbs such as "elect," "choose," "vote," "make," "appoint."
9. Formulate the basic sentence patterns and list these patterns below.

G. This is the final set of basic sentence patterns:

1. N. V.—Intransitive (Adv.)
2. N. V.—Be (Adv.)
3. N. V.—Linking Adj.
4. N. V.—Be Adj.
5. N. V.—Transitive Noun
6. N. V.—Become Noun
7. N. V.—Be Noun
8. N. V.—Give Noun Noun
9. N. V.—Consider Noun Noun
10. N. V.—Elect Noun Noun

H. Review Exercises

1.

	N.	V.-Tr.	N.
a.	Once a certain soldier	developed	virtues.
b.	He	adopted	the important air of a herald in red and gold.
c.	To his attentive audience he	drew	a loud and elaborate plan of a very brilliant campaign.
d.	He	took	the matter as an affront to him.
e.	He	had just put	a costly board floor in his house.
f.	One	outlined in a peculiarly lucid manner	all the plans of the commanding general.
g.	A small window	shot	an oblique square of whiter light upon the cluttered floor.
h.	The smoke from the fire	at times neglected... and wreathed......	the clay chimney the room.
i.	Tales of great movements	shook	the land.
j.	But his mother	had discouraged him.	
k.	The newspapers, the gossip of the village, his own picturings,	had aroused	him.
l.	Almost every day the newspapers	printed	accounts of a decisive victory.
m.	He	had prepared	certain sentences.
n.	But her words	destroyed	his plans.
o.	She	had doggedly peeled............. and addressed......	potatoes him.

p.		"Allus choose	yer comp'ny."
q.	"yeh	must allus remember	yer father, too, child."
r.	A certain light-haired girl	had made	vivacious fun at his martial spirit.

(1) These examples of the N. V.-Tr. N. basic sentence pattern come from *The Red Badge of Courage*. Pick out the actual headwords which make up the pattern.

(2) Write a paragraph on a class-determined subject using *only* the N. V.-Tr. N. pattern. Read the paragraphs aloud and discuss the quality of the paragraphs.

2. The following sentences are taken from the opening pages of Ernest Hemingway's *The Old Man and the Sea*. In the underlined portion of each sentence look for a sentence pattern, one of the ten basic sentence patterns you have observed in classroom examples.

a. *The old man was thin and gaunt with deep wrinkles in the back of his neck.*

b. *But none of these scars were fresh.*

c. *Everything about him was old except his eyes* and *they* were the same color as the sea and *were cheerful and undefeated*.

d. "*Are his eyes that bad?*" "*He is almost blind.*"

e. "But you went turtle-ing for years off the Mosquito Coast and *your eyes are good*.

f. They were strange shoulders, still powerful although very old, and *the neck was still strong too* and the creases did not show so much when the old man was asleep and his head fallen forward.

g. *The old man's head was very old though* and with his eyes closed there was no life in his face.

h. "*He is very thoughtful for us.*"

i. "*Your stew is excellent.*"

j. "*The great Sisler's father was never poor* and he, the father, was playing in the big leagues when he was my age."

k. "*But he was rough and harsh-spoken and difficult* when he was drinking."

l. "I think *they are equal*."

m. "You ought to go to bed now so that *you will be fresh in the morning*."

n. "*I feel confident today*."

o. *But most of the boats were silent except for the dip of the oars.*

p. *He was very fond of flying fish* as they were his principal friends on the ocean.

q. *She is kind and very beautiful.*

r. *Then the sun was brighter* and the glare came on the water and then, as it rose clear, the flat sea sent it back at his eyes so that it hurt sharply and he rowed without looking into it.

s. *Most people are heartless about turtles* because a turtle's heart will beat for hours after he has been cut up and butchered.

t. *The sea was very dark* and the light made prisms in the water.

u. *The sun was hot now* and the old man felt it on the back of his neck and felt the sweat trickle down his back as he rowed.

v. *Now he was ready.*

(1.) What is the pattern you find in each underlined part of each sentence?
(2.) In how many sentences is this the only pattern?
(3.) In the sentences you analyzed at the very beginning of the syntax unit you found single basic sentence patterns in single sentences. But were these single sentences typical of those you read in books?—which you yourself speak or write? Not at all. Later you will have an opportunity to analyze sentences of your own composition to observe the basic sentence patterns. But at this point what observation can you make about how Ernest Hemingway uses sentence patterns?
(4.) Look at a composition of your own. Do you find many sentences which include only one sentence pattern? How might you combine some of these single-pattern sentences? Does that improve those sentences or not? As you can see from these Hemingway samples, no author wants to exclude all single-pattern sentences.

3. Also from *The Old Man and the Sea* are the following sentences:
   a. He was an old man who fished alone in a skiff in the Gulf Stream and he had gone eighty-four days now without taking a fish. (This is the opening sentence in the novel.)
   b. "It was papa made me leave. I am a boy and I must obey him." (Manolin speaks)
   c. "You bought me a beer," the old man said. "You are already a man."
   d. "I am a strange old man."
   e. "Eighty-five is a lucky number," the old man said.
   f. The boy did not know whether yesterday's paper was a fiction too.
   g. "Tomorrow is the eighty-fifth day."
   h. "Anyone can be a fisherman in May."
   i. "In the American it is the Yankees as I said," the old man said happily.
   j. "They say his father was a fisherman."
   k. "He was a great manager," the boy said. "My father things he was the greatest."
   l. "Who is the greatest manager, really, Luque or Mike Gonzalez?"
   m. "And the best fisherman is you." (Manolin speaks.)

n. "You're my alarm clock," the boy said.
   "Age is my alarm clock," the old man said.
o. He was very fond of flying fish as they were his principal friends on the ocean.
p. He was rowing steadily and it was no effort for him since he kept well within his speed and the surface of the ocean was flat except for the occasional swirls of the current.
q. Everyday is a new day.
r. It is a big school of dolphin, he thought.
s. "The bird is a great help," the old man said.
t. "Albacore," he said aloud. "He'll make a beautiful bait."

(1.) You have already discovered that mature writing, good stories, appealing novels, even newspaper and magazine articles use many sentences made up of different layers, or several different sentence patterns. Among the several patterns that can be found in these twenty sentences, which one pattern turns up in each sentence? Number your paper from 1 to 20. Write down the simple nouns and verbs which make up one pattern found in each sentence. That is, write down the kernel sentences.

(2.) Compare sentence 16 to the story of Joseph and his coat of many colors. What do you discover about the sentence patterns used in the two? Are the sentence patterns combined?

(3.) Santiago is the subject of sentences 1 and 16. You compose two sentences modeled after these two sentences using Manolin as the person you are writing about. Model your own sentences exactly after the two originals. Use nouns where Hemingway has used nouns, verbs where he has used verbs, adjectives and adverbs in a similar manner. Also make your connections of sentence patterns in the same way.

4. This is a paragraph from Marjorie Kinnan Rawlings's The Yearling. Its sentences are being written out in individual lines so that you may easily analyze (p. 23) the syntax.

a. The bright streaks in the east thickened and blended.
b. A golden flush spread as high as the pines, and as he watched, the sun itself lifted.
c. A light wind stirred, as though the growing light has pushed it out of the restless east.
d. The sacking curtains eddied out into the room.
e. The breeze reached the bed and brushed him with the cool softness of clean fur.
f. He lay for a moment in torment between the luxury of his bed and the coming day.
g. Then he was out of his nest and standing on the deerskin rug, and his breeches were hanging handily, and his shirt right side out by good fortune and he was in them, and dressed, and there was not any need of sleep, or anything but the day, and the smell of hot cakes in the kitchen.

****

(1.) What is the one sentence pattern consistently found in each of the sentences with the exception of sentence "e"?

(2.) Can you observe what form class word may complete the pattern after the verb? What is it? Point out the patterns where this particular form class word does complete the pattern.

(3.) A form class word does not follow the verb in sentence "f"; a function word does. What is that function word? What structure does it introduce? Find other examples of this structure in the paragraph.

(4.) Turn to pages 22 and 23 of The Yearling, the beginning of Chapter 3. Find other examples of the pattern found so extensively in this paragraph. Make a list of these other examples. Observe whether the pattern adds a form class word or is immediately followed by the structure you discovered in answering question (3.).

(5.) Carefully compare sentence "g" with the passage from Genesis in Exercise 5 of the Form Classes Review Exercises as well as this passage from Ernest Hemingway's The Old Man and the Sea.

> They sat on the Terrace and many of the fishermen made fun of the old man and he was not angry. Others, of the older fishermen, looked at him and were sad. But they did not show it and they spoke politely about the current steady good weather and of what they had seen.

How are all three passages similar? How are they different? Are you permitted to use many ands in your own student compositions? Why not?

5.

a. "Johnny," murmured Isannah, "tell us a story."
b. "Johnny, tell us the story of your middle name."
c. He decided he would buy himself some shoes.
d. The princess granted him leave very willingly. . .
e. "You gave him a way with the wild creatures.
You gave him a sort o' wisdom, made him knowin' and gentle."
f. "And Lord, give him a few red-birds and meebe a squirrel and a 'coon and a possum. . ."
g. "I've knet yeh eight pair of socks, Henry. . ."
h. It made the boy sad.
i "Can you tell me the way?"
j. "Perhaps, if you were to give him this mouse here, politely, he might learn to know you better."
k. God gave him a fair strong son to rule after him.
l. "Ask me any boon."

(1.) In your study of syntax you first figured out four basic sentence patterns which might cover all English sentences. What were these four patterns? Later you expanded these four to ten basic sentence patterns. From the N. V. N. N. pattern you derived three separate patterns. List those three across the top of a sheet of paper. Now, under each specific N. V. N. N. heading arrange the above sentences under the patterns to which they belong.

(2.) Eight of the above sentences come from what kind of prose? Is this N. V. N. N. pattern found more commonly in that kind of prose than in other kinds of prose? Look carefully in the novel you are now reading to find N. V. N. N. sentences. List the examples that are found. How many of these examples come from that kind of prose?

(3.) The N. V. N. N. pattern is an extension of the N. V.-Tr. N. pattern. In exercise 1 of the Basic Sentence Patterns Review Exercises, try to re-write the eighteen sentences in the N. V. N. N. pattern.

6. Here are a collection of paragraphs from the eighth grade literature in which you may identify basic sentence patterns.

a. He walked down Fish Street to Ann, crossed Dock Square with Faneuil Hall on his left. It was market day. He picked his way about the farm carts, the piles of whitish green cabbages, orange pumpkins, country cheeses--big as

a baby's head. Some of the market folk, men and women, children and black slaves, called to him, seeing in the shabby, proud boy a possible rich customer, but others counted the pats of butter on their tables after he had passed by.
Johnny Tremain p. 53

b. Now he turned his head toward the mountains of the east, the Gabilans, and they were jolly mountains, with hill ranches in the creases, and with pine trees on the crests. People lived there, and battles had been fought against the Mexicans on the slopes. He looked back for an instant at the great ones and shivered a little at the contrast. The foothill cup of the home ranch below him was sunny and safe. The house gleamed with white light and the barn was brown and warm. The red cows on the farther hill ate their way slowly toward the north. Even the dark cypress tree by the bunkhouse was usual and safe. The chickens scratched about in the dust of the farmyard with quick waltzing steps.
The Red Pony, p. 39

c. "Look! I have been on a Quest!! I was shot at with three arrows. They had black and yellow stripes. The owl is called Archimedes. I saw King Pellinore. This is my tutor, Merlyn. I went on a Quest for him. He was after the Questing Beast. I mean King Pelinore. It was terrible in the forest. Merlyn made the plates wash up. Hallo, Hob. Look, we have got Cully."
Once and Future King, p. 33

e. A column of smoke rose thin and straight from the cabin chimney. The smoke was blue where it left the red of the clay. It trailed into the blue of the April sky and was no longer blue but gray. The boy Jody watched it, speculating. The fire on the kitchen hearth was dying down. His mother was hanging up pots and pans after the noon dinner. The day was Friday. She would sweep the floor with a broom of ti-ti and after that, if he were lucky, she would scrub it with the corn shucks scrub. If she scrubbed the floor she would not miss him until he had reached the Glen. He stood a minute, balancing the hoe on his shoulder.
The Yearling, p. 1

In each paragraph
(1) Figure out the basic sentence patterns.
(2) Count the numbers of different sentence patterns.
(3) How many sentences include more than one sentence pattern?
(4) Compare your figures with the figures of other paragraphs in No. 5 of the Form Classes Review Exercises.
(5) Do you think the proportions for your paragraph would be true for the whole book if you were to count the patterns for the whole book? Why or why not?

VI. Subject and Predicate
(Exercises dealing with this section will be assigned by your teacher.)

VII. Prepositional Phrases
A. 1. The grouse are in that thick, brown bush.
2. The man down the street is Irish.
3. The people on that white bench are emigrants from Europe.
4. We ran along the street and over the bridge.
5. The boys seem angry at the police officer on the corner.
6. Jane became the most popular cheerleader in her class.
7. During the morning the hunters shot these ducks near the lake.
8. John gave his mother presents of flowers and candy on her birthday.

9. Since that time the boys have considered him foolish.
10. Before ten o'clock on that frosty evening the soldiers made Mac the leader of that dangerous expedition.
    1. What words in the sentences comprise the basic sentence patterns? Underline these words.
    2. What structures other than determiners remain?
    3. Make a list of those structures.
    4. What do these structures have in common?
    5. These structures are called prepositional phrases.
    6. Is it possible to shift the position of the prepositional phrases in the sample sentences?
    7. In sentence 5 is it possible to shift the position of "on the corner"? Why not?

B. Writing Prepositional Phrases

Your teacher will explain what you are to do with the following patterns.

PATTERN ONE N. V. Adv.
1. The oriole sings sweetly.
2. The oriole in our apple tree sings sweetly.
3. The oriole sings in the apple tree.

In pattern TWO the prepositional phrase may be used in the same manner as it is in pattern ONE.

PATTERN TWO N. be Adv.
1. The girl is here.
2. The girl in the quartet is here.
3. The girl is in the quartet.

In sentence three the prepositional phrase takes the place of the adverb here.

PATTERN THREE N. V. Adj.
1. The fruit tastes good.
2. The fruit in the salad tastes good.
3. The fruit tastes good in the salad.

PATTERN FOUR N. be Adj.
1. The boy was ill.
2. The boy in the bus was ill.
3. The boy was ill in the bus.

PATTERN FIVE N. V.-t N.
1. The boy shot the squirrel.
2. The boy with the rifle shot the squirrel.
3. The boy shot the squirrel with the rifle.

PATTERN SIX N. V.-b N.
1. The child became a woman.
2. The child in the movie became a woman.
3. The child became a woman in the movies.

PATTERN SEVEN N. be N.
1. Richard is my brother.
2. Richard, with the flashing smile, is my brother.
3. Richard is my brother with the flashing smile.

PATTERN EIGHT N. V-g N. N.
1. The girl gave her mother some flowers.
2. The girl at the hospital gave her mother some flowers.
3. The girl gave her mother some flowers at the hospital.

Observe that the meaning is changed with the moving of the prepositional phrase.

PATTERN NINE N. V-c N. N.

1. The conductor considered me foolish.
2. The conductor in the street car considered me foolish.
3. The conductor considered me foolish in the street car.

PATTERN TEN N. V-e N. N.

1. The club elected Jane secretary.
2. The club with the honors elected Jane secretary.
3. The club elected Jane secretary with the honors.

As in pattern eight, the meaning is changed in pattern ten.

IV. Transformations

In thinking of sentence patterns, many English speakers might feel that

Noun - Verb (Patterns 1 and 4
Noun - Verb - Noun Patterns 3, 6, and 7
Noun - Verb - Adjective Patterns 2 and 5
Noun - Verb - Noun - Noun Patterns 8, 9, and 10)

would do the job sufficiently. However, with closer observation, it would seem more logical to work with the kernels of the ten basic sentence patterns and to proceed to describe all English syntax in terms of transformation, a construction deriving from a basic sentence or a part of a basic sentence. (Any construction that is not part of the basic sentences of English is a transformation.)

A. Monday was here. The girls were restless. The boys were real students. They studied diligently. They seemed ambitious. Mark looked studious. The teacher questioned them. She gave Mark an A. All considered him a genius. The entire class elected him their chairman.

Linguists say that by the time you were six you had mastered the English language--not all the vocabulary of course. You could put words together in logical word order, that is syntax, and you will never make mistakes in this putting together of words. The ten sentence patterns you have just learned are really all you ever had to learn. But, look at this passage. Perhaps a young child might talk this simplified English, but any mature speaker does not. In order to fully use our language we take these basic patterns and transform them.

B. There was a boy here.
Here is my busy brother.
There are a few cookies in the jar.

1. Do any of these three sentences fit into any one of the ten basic sentence patterns?
2. Could you, by moving the words around, observe a basic pattern of words in these sentences?
3. The "there" construction is the simplest transformation to make. Think how often you start a sentence with the word "there" or the word "here." Now you are able to describe just exactly what you have been doing with your language: you have been using a transformation of one of the ten basic sentence patterns when you start out a sentence with "there" or "here."
4. I am sure you can already imagine some transformations that we shall soon observe, for you know better than any one else just what you do with your language.

C. The bus hit the girl
The girl was hit by the bus.

Does Joe like chocolate chip cookies?

Did the bus hit the girl?
The bus did not hit the girl.

Joe likes chocolate chip cookies.
Chocolate chip cookies are liked by Joe.
Joe does not like chocolate chip cookies.

1. Here are all kinds of transformations. Look at the first group of sentences and mark out the parts of speech.
2. Which one of these sentences is one of the ten basic sentence patterns?
3. Are the other three *basic* sentence patterns?
4. What has been introduced into sentence 2 which was not in sentence 1?
5. In sentence 2, does the subject remain the same? What is the subject in sentence 1? in sentence 2?
6. Oftentimes we find this transformation of an English sentence and we call it passive voice. Why might a person say or write sentence two in preference to sentence one?
7. How would you describe this transformation to the passive voice?
8. In this first set of sentences you have compared the first two examples and found that both are really forms of (D) N V (D) N. Now look at the third sentence. How could you fit this sentence into this sentence pattern?
9. Obviously, when you ask questions you are going to transform your sentence, except when you depend upon the tone of your voice. You could very easily say, "The bus hit the girl?," but chances are you would use a transformation.
10. The fourth example above is the closest to the basic sentence pattern. Can you say "The bus not hit the girl"? In order to make negative statements, what must you do to your basic sentence pattern?
11. Go through the second set of sentences as you did the first.

IX. Headwords

A. (No exercises involved here.)

B. Column 1

prince	fair Seville's noble *prince*, Ruler of all the land that lay around that city
grove	a deep *grove* of olive trees
throne	his golden *throne*
terrace	a splendid *terrace* of blue stone
hand	my good right *hand*
mules	ten white *mules*, whiter than milk, the gift of a rich king
council	the fateful *council* fraught with woe from France
town	many a strong-walled *town*
tunic	silken *tunic**

1. In your study of definition, you have found that classification is a trustworthy device for explaining meanings. Is *prince* a larger classification or class than *fair Seville's noble prince, Ruler of all the land that lay around that city*? Of these two columns above which is the larger class? Why?
2. In your study of semantics you have found, or soon will find, that you must often make important distinctions between specific words and general words. You have the words in column 1 above repeated in column 2. Which column of words is more specific? Why is it more specific? As a further exercise in semantics, list more general words for each of the words in column 1.

*These structures of modification are from *The Song of Roland*

Now you are starting an investigation of headwords. The underlined words in column 2 can be considered headwords. What form class would these headwords be? As you go through the following exercises, you will observe what form class words can serve as headwords, what goes with those words to make them headwords, and what qualities these headword structures add to the literature you read and the composition you write.

C.

1. a.

book
the book
the red book
the big red book on the desk

b.

house
our house
our small house
our small brown house
our small brown rambling house
our small brown rambling stone house
our small brown rambling stone house in the country
our small brown rambling stone house in the country, which we inherited

c.

doctor
that doctor
that skillful doctor
that very skillful doctor
that very skillful woman doctor,
that very skillful woman doctor, knowledgeable and experienced
that very skillful woman doctor, knowledgeable and experienced in surgery

d.

Smith
Vice-President Smith
Vice-President Smith, recently elected
young Vice-President Smith, recently elected
young Vice-President Smith, recently elected by a large majority
young and able Vice-President Smith, recently elected by a large majority

e.

rancher
every rancher
every cattle-raising rancher
every industrious cattle-raising rancher
every industrious cattle-raising Nebraska rancher
every industrious cattle-raising Nebraska rancher who wants a good herd

f.

salesman
a salesman
a car salesman
a car salesman who is forceful
a car salesman at Mitford's who is forceful

g.

children
Fred's children
Fred's three children
Fred's three school children

2. a.

walk
walk out
walk out in the rain
walk out in the rain at night
do walk out in the rain at night
do not walk out in the rain at night
generally do not walk out in the rain at night
generally do not walk out in the rain at night when alone

b.

worked
have worked
have worked successfully
will have worked successfully
will also have worked successfully
will also have worked very successfully
will also have worked very successfully whenever it has been tried

c.

moved
moved ahead
moved ahead slowly
moved ahead very slowly
moved ahead very slowly today
can be moved ahead very slowly today
can never be moved ahead very slowly today

3. a.

friendly
too friendly
almost too friendly
almost too friendly toward everybody
almost too friendly toward everybody who lives in our block

b.

famous
exceedingly famous
exceedingly famous in Europe

c.

blue
dark blue
very dark blue

d.

hopeful
somewhat hopeful
somewhat hopeful of success

4. a.

easily
amazingly easily
as amazingly easily as a senior
almost as amazingly easily as a senior
almost as amazingly easily as a senior in a freshman class

b.

away
away now
away now for a week

c. outside
actually outside
actually outside in the heat

(1)Marching down the center of Exercise c are headwords. What form class are the headwords under sample 1? Identify the words which surround the headword as to form class or function word. How might you increase the number of words around sample 1a? Are there limitless possibilities? If you wanted to put the word quite in the last line of sample 1b, where would it go? What word in sample 1c would compare to quite? What form class would you call woman, Vice-President, Nebraska, car, and school? What is their position?

(2)Two of the headwords in sample 2 end in a verb inflection; are they verbs and is the third word a verb? What kind of function words might you expect to find clustering around a verb? What kind of form class words might you expect to find clustering around a verb? Could you put the word too immediately in front of any of the verb headwords?

(3)What are the sample 3 headwords? In your study of form classes you learned that a certain function word could come in form of the adjective. What is it? Do you find any examples of these function words in group 3? What are they? How could you expand the headword blue in 3c?

(4)Adverbs are the headwords in group 4. What other words can you identify in this group?

(5)Compose 17 sentences incorportaing these expanded structures of modification. Use the last line in each example and build a good sentence around it. When you finish identify the sentence patterns of your 17 sentences.

D. 1. Write down a noun.
Below that write the same noun, putting a noun determiner in front of it.
Carry these two words to the third line, inserting an adjective in the attributive position.
Put a noun in the attributive position into the correct spot—the grammatical spot.
Add a prepositional phrase.

2. Write down an adjective.
Put a qualifier in front of it.
Compound the adjective.
Add a prepositional phrase after it.
Put this structure of modification into a N. V. Adj. sentence.

3. Write down a verb with an -ed inflection.
Put a verb determiner in front of it.
Put an adverb in front of that.
Put the negative not in the verb cluster.
Put an adverb after the inflected verb.
Put a prepositional phrase after that.

4. Write down a noun cluster in the following pattern:
Noun-determiner, qualifier, adjective, coordinator, adjective, noun in

the attributive position, noun headword, -ing verbal, prepositional phrase.

5. Using the noun cluster from number four as the first noun, compose a N. V-Tr. N. sentence.

E.

behind a long gray wall	behind a wall, long and gray,
my first and last battle	my battle, first and last,
a heavy and sad hand	a hand, heavy and sad,
a small, thrillful boy	a boy, small and thrillful,
the smoke-infested fields	the fields, smoke infested,
a hatless general	a general, hatless,
from The Red Badge of Courage	

1. In the left hand collection of noun clusters, what kind of words go along with the nouns? Where do they position in regard to the nouns?
2. In the right hand column, you find phrases with the same words. How do the form class words position in these phrases?
3. Read the phrases aloud. Do the phrases in the right hand column mean exactly the same as their counterparts in the left hand column? Give a good reason to support your answer.

F. Use the words in the left hand column as noun and verb headwords. Because of the limitations of space expand these headwords with no more than three words, modeling them after the earlier examples of headwords. You may add inflections to the headwords.

	Noun Headword	Verb Headword
horse	their favorite riding horse	has been horsing around
scout		
seat		
dream		
mask		
shovel		
play		
snow		
drive		
envelope		
contrast		
pass		
table		
name		

All the words in the left hand column are potentially capable of the functional shift; they can function in at least two form classes without adding a derivational affix.

G. 1. "It was a cold wet evening, such as may happen even toward the end of August, and the Wart did not know how to bear himself indoors." (The Once and Future King, p. 73)

2. "The clouds built up so black and high and thick that you could no longer go around them or over them." (God is My Co-Pilot, p. 85) Identify a verb cluster. What form class word most often fits into a verb cluster? Are there any examples of that form class in this sentence? What are they?

3. "But I was more intelligent than he was." (The Old Man and the Sea, p. 103) What is an adjective in this sentence? Pick out the adjective cluster.

4. "The fugitives, indeed, offered no very attractive spectacle, with their shaggy manes and the tattered remnants of their last winter's hair covering their backs in irregular shreds and patches and flying off in the wind as they ran." (The Oregon Trail, p. 65) What is the noun cluster with the headword spectacle? the headword remnants? hair?

5. "Jody's heart leaped like a rabbit jumping"
"Buck and Mill-Wheel turned away with torturing deliberation to the lot to saddle their horses."
"He must certainly have only now awakened in the morning."
"Jody laughed boisterously."
In each of these sentences from The Yearling pick out a verb. Now pick out their verb clusters.

6. "Cilla lifted her pointed, translucent little face." (Johnny Tremain, p. 70) What is the only cluster in this sentence and what is its headword?

7. "And she was always telling Cilla that she needn't jump so fast when the bell rang for her." (Johnny Tremain, p. 95) What are the clusters that go with the three verbs in this sentence?

8. "The antelope were very numerous; and as they are always bold when in the neighborhood of buffalo, they would approach to look at me, gaze intently with their great eyes, then suddenly leap aside, and stretch lightly away over the prairie, as swiftly as a race-horse." (The Oregon Trail, p. 67) In the last part of this sentence you will find several verbs. Starting with the words, "they would approach," pick out the verbs, as well as their verb clusters.

VII. Subordination

A. 1. We started early, because we had a long way to go.
2. The house, which was built last year, stands on the corner.
3. My brother shouted when he fell into the water.
4. A red sports car, whose driver was nowhere in sight, was parked by the side of the road.
5. The teacher reminded me of a story that I read a long time ago.
6. Although our pitcher has a sore arm, he will start the game.
7. Dad brushed away the ashes before he lighted the logs in the fireplace.
8. The firemen, who hurried down the ladders, could rest for a moment.
9. If the mountain road is snowbound, we'll have to find a motel.

(1) What sentence patterns can you find in these sentences?
(2) How many sentence patterns do you find in each sentence?
(3) What kind of a word do you find in one of the sentence patterns in each sentence?
(4) Any sentence pattern preceded by such a word is called a subordinate clause. When one of these words is used, the pattern is no longer a sentence. It must be accompanied by a second sentence pattern without a subordinator.

B. Writing subordinate clauses:

1.

	Noun	Verb	(Word)^n	Noun	Verb	(Word)^n
Because						
When						
That						
Although						
Before						
If						

Your teacher will explain what you are to do with the chart above.

C. Adverbial clauses

1. If it is good, the play will be produced on Broadway.
2. He said it because he was angry.
3. When the rain stopped, they finished the second game of their doubleheader.
4. Jane was baby-sitting before she went to the party.
5. Unless you ask for help, you will be left alone.
6. Homer waited until the train was actually due to arrive.
7. He did his homework while he waited for the bus.
8. He ran as he never ran before.
9. He will play the violin after the dishes are finished.
10. Margaret saw him although she did not recognize him.

(1) How are the sentences alike?
(2) What key words introduce the subordinate clauses?
(3) How are the clauses alike?
(4) Is there a definite place for each clause? Could the dependent clauses be moved around in the sentence? Comment on the effect of each shift.
(5) Subordinating conjunctions are: after, although, as, as though, as if, for, if, inasmuch as, in case, in order that, in that, lest, like, now that, once, provided that, because, before, even though, even if, since, so, so that, that, though, unless, until, when, where, whereas, whether. . .or not, while.

D. Relative clauses

Relative clauses are signaled by the following words: "who," "whom," "which," and "that," when they occur in place of nouns, and "whose," when it takes the place of a determiner. In the following sentences see if you can determine the adjectives, modifying phrases of nouns, and relative clauses. Discuss the sentences, orally, in this exercise.

I

1. The hungry man went into the cafe.
2. The man in the red shirt went into the cafe.
3. The man, who wore a red shirt, went into the cafe.

II

1. The man gave the stubborn door a push.
2. The boy gave the door of the house a push.
3. The dog pushed open the door, which had been stuck.

III

1. The curtain, soiled and torn, blew against the screen.
2. The curtain, like a broken wing, blew against the screen.
3. The curtain, which flapped against the screen, was ragged and rusty.

1. What noun is being discussed in the first three sentences?
2. What word says something about it in the first sentence?
3. What words say something about it in the second sentence? In the third?
4. What do you find different in comparing the first and second sentences?
5. What do you find different about the second and third?
6. How does the third sentence differ from the first?
7. Discuss the next two groups of sentences in the same manner. When you have established the essential differences between the adjectives, phrases and clauses, proceed to the next question.
8. In the first nine sentences what words signalled the relative clauses?
9. What conclusion can you draw as to why a writer might use a relative clause rather than a single adjective or modifying phrase?
10. Make up three sentences patterned after the groups above, using adjectives, modifying phrases, and relative clauses. Use as signals: "who," "whom," "which," or "that." You may use "whose" also if you make it a determiner. Remember that these signals modify nouns.

E. Creative Writing Emphasizing Adjectives, Modifying Phrases, and Relative Clauses.

Your teacher will explain what you are to do in this exercise.

1. Study the pictures carefully and write an adjective that reflects the mood of each one.
2. Discuss the words your whole class has used to describe the pictures, beginning with number one and working through them consecutively.
3. Choose the picture that you like best and write a paragraph about it, using at least one relative clause.

I

F. Noun Clauses

1. I did not know __________.
2. The truth is __________.
3. __________ pleased his father.
4. We could see the satellite from __________.
5. __________ was not known.

II

1. that he lived in Nebraska
2. how the boy acted
3. where we stood
4. that we did not study
5. when they arrived
   (1) What sentence patterns do you find in the sentences in Group I?
   (2) What part is missing in each sentence?
   (3) Fill in these noun positions with one of the subject-predicate word groups in Group II to make sense. Write the pattern for each sentence

(4) What words introduce these noun clauses into the sentence patterns of Group I?
(5) Name other words that introduce noun clauses.
(6) Write noun clauses for the noun position in the following:
  1. N V (N)
  2. N be (N)
  3. (N) be Adj.
  4. (N) V-tr. N
  5. (N) be Adv.

G. He looked up at the sky and then out to his fish. He looked at the sun carefully. It is not much more than noon. And the trade wind is rising. The lines all mean nothing now. The boy and I will splice them when we are home.
1. In this short paragraph from *The Old Man and the Sea* you find one example of subordination. What is it?
2. Rewrite this paragraph using as much subordination as you possibly can.
3. Read Ernest Hemingway's paragraph and your own version aloud. How have meanings been changed in your version? Has anything else changed? What?

H. For further exercise:
1. Write sentences beginning with these words:
   (1) John watched the plane as it
   (2) Those boys will certainly get in trouble if they
   (3) He's only popular because he
   (4) I don't think we'll have a war unless the
   (5) Do you think you can wait until it
2. Fill in the slots:
   (1) When N V (words)^n, it will probably end.
   (2) Since N V (words)^n, they will not come.
   (3) As long as N V (words)^n, no one can hurt you.
   (4) Although N V (words)^n, N V (words)^n.
   (5) While N V (words)^n, N V (words)^n.
3. Work out the formulas for the sample sentences and fill in the patterns with your own words.
   (1) When N V (words)^n, the Adj. N V as N V and V.
   (2) There N V (words)^n, although N V N less/more than N V (words)^n.
   (3) Even though N V (words)^n, N V N that V (words)^n.
   (4) If N V what V (words)^n, N V (words)^n.
   (5) During N when N V, N V N
   (6) As N V, both N, and N V and N V (words)^n.
   (7) Although N V N (words)^n, N V that unless N V N (words)^n, N V (words)^n.
   (8) N and N V, because N V N, N, and N, which V N (words)^n.
   (9) N V N because N V N, but N, although N V N, V N (words)^n.
   (10) Until N V, N V N, but when N V, the N which N (Aux.) V, and N V N.
4. Read one another's compositions and pick out subordinate clauses.
5. Decide as a class on composition having the most effectively used subordinate clauses.
6. Underline clauses in the following examples:
   (1) When the characters begin to have new feelings the love theme expands as their loves change and deepen, tempered by time and experience.

(2) There is comedy in the unrequited love of Malvolio for Olivia, although he loves the position more than he loves her.
(3) Even though he is noble, the tragic hero must have the flaw of character that will lead to his downfall.
(4) If Aristotle could hear what has been done to his third element, language, I think he would turn over in his grave.
(5) During the Renaissance, when classical learning was revived, men re-discovered Aristotle's works.
(6) As each play progresses, both Oedipus and Jones lose confidence and their hard outer shells are worn away, leaving only their true characters.
(7) Although he stretches the story to fantastic extremes, Mr. Huxley believes that unless we destroy our civilization in a nuclear war, this "utopia" will be upon us in a few short generations.
(8) In Brave New World, God and Good have been abolished, because they present sin, guilt, and self-discipline, which are all menaces to stability.
(9) Amelia marries George Osborne because she loves him, but Becky, although she was slightly fond of Rawdon Crawley, marries him for a more important thing--his money.
(10) Until the two marriages take place, Becky conceals her true nature very well, but when the real reason for her marriage is disclosed, the shell in which she dwelt for a few months shatters, and she once again becomes herself.

7. Relative Clauses in President Kennedy's Inaugural Address
(1) And yet the same revolutionary beliefs for which our forebears fought are still at issue around the globe--the belief that the rights of man come not from the generosity of the state but from the hand of God.
(2) To those old allies whose cultural and spiritual origins we share, we pledge the loyalty of faithful friends.
(3) To those new states whom we welcome to the ranks of the free, we pledge our word that one form of colonial control shall not have passed away merely to be replaced by a far more iron-bound tyranny.
(4) If a free society cannot help the many who are poor, it cannot save the few who are rich.
(5) And if a beachhead of cooperation may push back the jungles of suspicion, let both sides join in creating a new endeavor--not a new balance of power, but a new world of law, where the strong are just and the weak secure and the peace preserved.
(6) The graves of young Americans who answered the call to service surround the globe.
(7) Can we forge against these enemies a grand and global alliance, north and south, east and west, that can assure a more fruitful life for all mankind?
(8) The energy, the faith, the devotion which we bring to this endeavor will light our country and all who serve it--and the glow from that fire can truly light the world.
(9) Finally, whether you are citizens of America or citizens of the world, ask of us here the same high standards of strength and sacrifice which we ask of you.

8. The signals of what we call relative clauses are "who," "whom," "whose," "that," and "which." In one of the examples above "where" is used as a signal. Find the clauses that begin with those signals.

(1) Where do the signals occur?
(2) To what word do they refer?

9. Write sentences beginning with the following words:
    (1) The man who
    (2) The man whom I saw
    (3) The building that
    (4) The dog whose
    (5) The tractor which
    (6) The mountain where

10. Write three related sentences without using any relative clause signal.

XI. Verbals

A. The -ing Verbal

Sets of Sentences

I

1. Our chief job is learning.
2. Learning is fun.
3. The fun is in the learning.
4. Bad habits can reduce learning.
5. Some students give learning no consideration.
6. Our class elected learning its favorite activity.
7. Others may consider learning a bore.
8. A little learning may prove dangerous.
9. The learning process may seem difficult.
10. Learning may become a necessity.
11. The learning process works slowly.

II

1. The dog's barking was silenced.
2. The dog enjoyed barking.
3. We considered barking a nuisance.
4. Fido's one bad habit is barking.
5. The habit of barking must be stopped.
6. Perhaps we should get a barking permit.
7. The painting's worth is unknown.
8. His paintings are worthless.

III

1. A singing girl is a beautiful thing.
2. The painting crew gave us a hand.
3. A clever person gives a cringing dog careful attention
4. Nobody considers his teacher a babbling idiot.
5. Our prank seemed a rollicking idea.
6. A girl singing a hymn is a beautiful thing.
7. The crew painting the building gave us a hand.
8. A clever person gives a dog cringing in fear careful attention.
9. Nobody considers his teacher an idiot babbling nonsense ceaselessly.
10. Our prank seemed an idea rollicking with humorous possibilities.

IV

1. Crying, the girl was an appealing human being.
2. The crying girl was an appealing human being.
3. The girl crying was an appealing human being.
4. Sensing trouble ahead, the scout led us to cover.

5. The scout, sensing trouble ahead, led us to cover.
6. The scout led us to cover, sensing trouble ahead.
7. Sensing trouble ahead, the scout reported to the leader of the train.
8. The scout, sensing trouble ahead, reported to the leader of the train.
9. The scout reported to the leader of the train, sensing trouble ahead.
10. Swimming in Lake Michigan, the boys spotted a corpse.
11. The boys, swimming in Lake Michigan, spotted a corpse.
12. The boys spotted a corpse, swimming in Lake Michigan.
13. Breaking the sound barrier, the supersonic jet startled the boys.
14. The supersonic jet, breaking the sound barrier, startled the boys.
15. The supersonic jet startled the boys, breaking the sound barrier.
16. Dying to hear the rest of the story, Mother finally completed her tale.
17. Hoping to have lots of fun, our vacation begins tomorrow.
18. Realizing the danger to all the citizens, crime must be stopped.

Questions

I

(1) What word appears in all sentences in Group I?
(2) What do you see that marks it as different from the other words in the sentence?
(3) To what form class does this work seem to belong?
(4) How does it differ from other verbs that we have studied?
(5) Should such a word then be called by some other name than "verb"?
(6) The name "verbal" is usually given this sort of verb form which does not occupy the normal verb position in the sentence structure. Can we now define a verbal?
(7) What positions do the verbals in these sentences occupy?

II

(1) What positions do the -ing verbals in Group II occupy?
(2) How many different noun positions do you find illustrated in sentences 1-6?
(3) How do we know that "barking" in sentence 6 is a noun and not an adjective?
(4) In terms of form, what do the -ing words in sentences 7 and 8 suggest?
(5) Will the -ing words in sentences 1-6 allow of either -'s or -s endings?
(6) Then we must rely on position alone if we decide that the -ing words in sentences 1-6 are positioned as nouns; but in sentences 7 and 8 we have both position and word form to help us make this decision.

III

(1) Underline the -ing verbals in sentences 1-5 of Group III.
(2) How do you know that the word "thing" in sentence 1 is not an -ing?
(3) What position in relation to nouns does each of these verbals take?
(4) Are these -ing verbals noun-like or adjective-like?
(5) How do you know?
(6) Now point out the -ing verbals in sentences 6-10.

(7) What is the position of these verbals in relation to the nouns?
(8) Why, do you suspect, do the same verbals follow the nouns in sentences 6-10 but precede them in sentences 1-5? What is the difference?
(9) Are these -ing verbals adjectival or nominal? How do you know this?
(10) May we then conclude that -ing verbals which are adjectival are placed before a noun if they are single words but after a noun if they are phrasal in their composition?
(11) But is our conclusion in question 10 a perfectly secure one? Cannot the single word -ing verbals in sentence 1-5 also be placed after the noun as well as before it?
(12) We have already learned that the term for an adjectival ahead of a noun is "attributive"; we can now learn that the term for an adjectival following a noun is "appositive"--that position is known as the appositive position.

IV

1. Point out the -ing verbals in sentences 1-3. Are they nominal or adjectival? How can you tell?
2. In sentence 1, a new position for adjectival verbals is illustrated. What is that position? How might we describe that position?
3. Point out the -ing verbals in sentence 4-6. Are these single-word or phrasal verbals? What position observed in sentences 1-3 does the phrasal verbal not take?
4. In sentence 6, we discover yet a new position for the -ing verbal. What is it? How might we describe this position?
5. Now we may summarize: how many different positions may the -ing adjectival verbal take? Test these positions.
   Which of these positions is not open to the phrasal -ing verbal?
6. In sentences 4-6, what noun is associated with the verbal phrase "sensing trouble ahead"?
7. Now look at sentences 7-9. You will observe that these sentences are somewhat similar to sentences 4-6. Yet we observe that sentence 9 poses a problem that sentence 6 did not: it sounds a bit funny. Let us examine why. In sentences 7 and 8, what noun does "sensing trouble ahead" relate to? In sentence 9, what noun does the phrase relate to? Since there are two nouns that the phrase might relate to, some difficulty is posed.
8. Now look at sentences 10-12 and 13-15. Do you observe that in sentences 12 and 15 really funny meanings emerge when the -ing verbal phrase is wrongly placed in the sentence? But there is no difficulty in sentences 10-11 and 13-14. Does this tell us something about the care with which we must place our verbal phrases?
9. We should be ready to form a rule: that verbal phrases must be placed so that the noun to which they relate is unmistakable.
10. Now look at sentences 16-18. Point out the verbals here. Notice they are phrasal verbals again. What noun do they relate to in the sentence? A verbal that does not relate to any noun is called a "dangling verbal."
11. Try your hand at making up five sentences in which a verbal "dangles", see how many crazy relations you can suggest. What is humorous and misleading about the following sentence? "Frying in the skillet, I smelled the sausage."

B. The -ed Verbal

Sets of Sentences

I

1. Exhausted, the boys fell to the ground.
2. The fuel in the tank was completely exhausted.
3. The exhausted mule refused to work.
4. Joe dropped in the chair, exhausted.
5. A man exhausted is of no value to us.
6. Our energies exhausted, we gave up the search.

II

1. A hated child is a sad sight.
2. Hated, a child is a sad sight.
3. A child hated is a sad sight.
4. Hated by everyone, a child is a sad sight.
5. A child hated by everyone is a sad sight.
6. A child is a sad sight, hated by everyone.

III

1. Ridden by poverty, the old man saves his pennies.
2. The new snow, frozen at the top, makes for slippery footing.
3. The student is submissive, taught by bitter experience.
4. A sung song is a poem unspoken.
5. A man hit in anger should be resentful.
6. Shown new tricks, the dog was eager to learn again.

IV

1. Rattled by the narrow escape, our trip continued uneventful.
2. The night was a quiet one, uninformed of the disaster.
3. Crowded off the road, an accident was inevitable.
4. Overheated, cold water is dangerous.
5. Mary finally found mother, delighted with her purchase.
6. Forced into idleness by the strike, the babies of the miners had no food.

Questions

I

1. What word do sentences 1-6 in the first group have in common?
2. From its form, what word-class would you place this word in?
3. Why wouldn't you call "exhausted" in these sentences a verb?
4. What positions does the word "exhausted" take?
5. Is exhausted clearly adjectival in each of these sentences? How do you know?
6. Is it then sensible to call this word a "verbal" as we called the -ing verb form which took non-verb position a verbal?

II

1. In Group II, what is the verbal common to each sentence?
2. In sentences 1-3, is the verbal a single-word or phrasal verbal?
3. What positions does the verbal occupy in sentences 1-3?
4. In sentences 4-6, notice, the verbal is a phrasal one. Which of the positions occupied by "hated" in sentences 1-3 cannot be occupied by the phrase "hated by everyone"?
5. On your sheet, sentence 6 is set off. There is a difficulty with it. Can you see the difficulty?
6. What two things might be meant by sentence 6?
7. Can you see a distinction in meaning, by the way, between sentences 4 and 5?

III

1. Look at the sentences in the third group. You may remember from your study of the verb form class that some verbs do not make their -ed forms by adding -ed, but rather take variant forms. Do you recognize some of them in these sentences?

IV

1. Point out the -ed verbals in the sentences in group IV.
2. In sentences 1-3, you observe either strange or funny connections. What is wrong?
3. In sentence 4, what noun does the verbal "overheated" seem to relate to? Can it logically do so? What, logically, do the -ed verbals in sentences 1-4 relate to?
4. In sentences 5 and 6 more subtle difficulties are seen. In 5, what nouns might the -ed verbal "delighted" relate to? Which one does it relate to?
5. In sentence 6, what noun does the -ed verbal "forced" relate to?
6. Do you see that, grammatically, the phrase "forced into idleness by the strike" seems to point to "babies," whereas logically it must point to "miners"? This leads us to a little rule of thumb which is very helpful in writing. The rule is that if we begin a sentence with a verbal phrase, the verbal must relate to the first noun following the phrase.

C. The to- verbal

Sets of Sentences

I

1. To win was the main point.
2. John despised to lose.
3. My main desire is to learn.
4. To win the game was the main point.
5. John despised to lose his money needlessly.
6. My main desire is to learn mathematics.
7. The man to beat is Henry Smith.
8. The Superduper is the car to buy.
9. Father considered the desire to win a foolish thing.
10. To gain her point, the teacher distorted the truth.
11. The teacher, to gain her point, distorted the truth.
12. The teacher distorted the truth, to gain her point.

II

1. To gain our ends, trickery was resorted to.
2. To make sure of delivery, mail should be registered.
3. I must mail today, to arrive in time.

Questions

I & II

1. All of the sentences in Group I have one construction in common. Can you spot it? This construction is known as an infinitive.
2. What positions are occupied by the infinitives in sentences 1-3? What other noun positions can you name?
3. What position is occupied by the infinitives in sentences 7-9? Can other adjectival positions be occupied by the infinitive?

4. What positions are occupied by the infinitive phrases in sentences 10-12? What form class are these positions associated with? It is characteristic of the adverb class that adverbs can shift indifferently from one of these positions to another; is this true in sentences 10-12—that is, do they mean the same thing substantially?
5. Clearly, then, infinitives position as nouns, as adjectives, and as adverbs. But they do not occupy all noun positions or all adjective positions.
6. Try substituting an -ing verbal form for each infinitive. Will it work? The infinitive in sentences 10-12 has traditionally been called the "infinitive of purpose," because the meaning expressed is one of purpose or reason for an action. We cannot use the -ing form to express this idea.
7. Consider the infinitive construction in the sentences in Group II. Although infinitives do not so clearly "dangle" as other verbal constructions seem to, nevertheless you can probably re-cast each of these sentences so that the form of the sentence more exactly corresponds with the idea intended.

D. Distinguishing Verbs and Verbals

Sets of Sentences

I

1. The workmen were rolling away the stones.
2. My job was rolling away the stones.

3. My father is to go to Chicago next week.
4. My desire is to go to Chicago next week.

5. The silverware was finally polished by the silversmith.
6. The silverware was brightly polished in the silver drawer.

1. Study the pairs of sentences. In the first sentence in each pair the verb form is part of the verb; in the second, it is a verbal. How do we know this?
2. First look at sentences 1 and 2. To discover whether an -ing form is a verbal or part of the verb, two tests can be made:
   (1) If it is part of the verb, another verb form may be substituted for it; hence sentence 1 can be revised to read "The workmen ROLLED away the stones"; what about sentence 2?
   (2) If the verb form occupies what might be a noun position after a form of "be," the sentence can be turned around: sentence 2 could be changed to read "Rolling away stones is my job"; what about sentence 1?
3. Now compare sentences 3 and 4. Tests similar to those in question 2 can again be made:
   (1) Sentence 3 can be revised to "My father GOES to Chicago next week"; what about sentence 4?
   (2) Sentence 4 can be turned around: "To go to Chicago next week is my desire"; what about sentence 3?
4. Now compare sentences 5 and 6. When an -ed verb form is involved as part of the verb phrase after a form of "be," an active-voice transformation can be made: "The silversmith finally polished the silverware." And another rearrangement may be looked into, too: if the -ed form is verbal, it can in all probability be moved into another adjectival position. Hence, sentence 6 can be rearranged to read:

The brightly polished silverware was
in the silver drawer.
The silverware was in the silver drawer,
brightly polished.

Notice that sentence 5 does not allow these variations.

IN SUMMARY

Verbals are verb forms occupying non-verb positions in the sentence structure. Verb forms in -ing may occupy positions of nouns and adjectives; verb forms in -ed may occupy positions of adjectives; verb forms with to- may occupy positions of nouns, adjectives, and adverbs.

Verbal phrases are usually more restricted in their positioning than single-word verbals.

All verbals should be related to a noun in the structure. When that relation is not clearly indicated, trouble ensues. For purposes of composition, this is of utmost practical importance, for it allows a breakdown of communication as few other "grammatical" errors do.

XII. Compounding

The following is an attempt to demonstrate that each element of the basic sentence patterns can be compounded and that structures such as prepositional phrases, clauses, etc., used in expanding the basic patterns can be compounded.

A.
1. The boys and girls are here.
2. The leaves were red and yellow.
3. The prisoners were men, women, and children.
4. The three men sang and drank all night.
5. Santiago seemed old but agile and strong.
6. The naughty boy eventually became and remained a gentleman and a scholar.
7. The company cans carrots, peas, corn, and squash.
8. The children sent the refugees clothes and food.
9. Rich and Tom have always considered him a fool and a liar and have ignored him completely.
10. They have elected him chairman of the board and president of the company.

(1) How have the basic sentence patterns been altered in these sentences?
(2) This is called compounding.
(3) What words are used to join elements of the sentence?
(4) Are there any elements of the sentences that have not been compounded? Is it possible to compound those elements?

B.
1. Neither Jack nor Jill actually climbed the hill.
2. Either Miss Muffet or the spider will eat the curds and whey.
3. Both Mary and Jack Horner have been seriously maligned.
4. The wolf or the fox has always been the victim of malicious attack by the authors of such rhymes or fables.

(1) What words are used to compound elements of these sentences?
(2) Such words are called conjunctions. Make a list of them in your notebooks.

C. 1. You must pass the test, or you cannot make the trip.
2. We remembered the can of pork and beans, but we forgot the can opener.
3. The wind blew, and the snow drifted.
4. We went to the library, but the doors were closed.
5. The day was hot, and the sun beat down upon us.
6. They did not win the game, nor did they score.
7. We must hurry, or we will be late.
8. I did not see the boy, nor did I hear his call for help.

(1) How many basic sentence patterns are there in each sentence?
(2) The basic sentence has been doubled. This is called compounding. The related ideas were joined to form a compound sentence.
(3) What words were used to join the two basic sentence patterns in the compound sentence?
(4) These words are called conjunctions, or coordinators.
(5) Write eight sentences in which you join two basic sentence patterns with "and," "or," "but," "for," "nor." A comma must be used to separate the two patterns when joined by these words. When the conjunction is omitted, a semicolon is used to separate them.

D. 1. The soldiers retreated down the hill, through the creek, and into the forest.
2. Since they were frightened and because they were basically cowards, they ran helter skelter.
3. The old man who lived in the cottage, who told us stories, and who built ships in bottles was one of the most beloved characters in the neighborhood.
4. Telling stories to boys and building ships seemed to give him pleasure as well as security.
5. His greatest pleasures were to build his ships and to tell us stories.

(1) In these sentences what elements have been compounded?
(2) Looking over all the sentences, what rule might be determined about the use of the comma in compound structures?
(3) Write ten sentences in which you compound elements of the ten basic sentence patterns.
(4) Write ten sentences in which you compound elements such as clauses, prepositional phrases and verbals.
(5) Write sentences in which you join two basic sentence patterns with "or," "nor," "but," "and." A comma must be used to separate the two patterns when joined by these words.

E. Tell what element--form class word, phrase, clause--is compounded in each of the following sentences from Beowulf.
1. Beowulf gave over to his own King Hygelac all the gifts, the horses, and all the wealth he had won by his hardihood.
2. Gusts of wind blew fragrant wood smoke out the open doors or curled it about the heavy oak rafters.
3. The night had fallen early, but the hall door stood wide open at either end of the rectangular room.
4. The once fierce Vikings had long since become peaceful farmers; their leaders were called earls.
5. Over them all ruled a fair king, noteworthy because he upheld the freedom of his people, earls and carls alike.

6. ...their brothers, the Saxon kings, ruled Sussex, Wessex, and Essex.
7. ...he must work first and foremost for his people's good.
8. "I have glimpsed the sands of Africa and watched the foreigh folk who dwell in Egypt's land."
9. "I have sung before the chiefs of the Angles here in Britain, and before the Jutes on the Island of Wight, and in the cold lands of the northernmost Picts."
10. Bards even now unborn shall sing of his feats, his strength, his faithfulness, and his openhandedness.
11. Battle axes and swords lay flashing in the winter sunlight about his body.
12. He would have built in Denmark a great hall, so lofty, so heavy with gold, so braced with iron bands. . .
13. ...gleemen from all over the sea-swept lands came to gasp at its rows of stags' antlers, its bronze-bound doors, its lofty ceiling and the lavishness.
14. Night after night, the fiends of evil. . .writhed and curled with hatred.
15. He it was who had bespangled the soils with russet leaves and reeds and who had breathed the breath of life into beings.
16. Hrothgar and his eldermen lived happily in Heorot Hall. . .
17. Grendel and his folk had been banished to the fens. . .
18. No suppers were held and no scops or gleemen came to Heorot any more.
19. From his end of the hall Beowulf watched the ogre, weighed his endowment, and waited to see how Grendel would strike.
20. Beowulf would not let go the hand, and his heart was bent on the ogre's death.

F. On the left are grammatical elements. Rewrite the sentences, compounding the particular element, including the circled parts of the sentence patterns.

Grammatical Element	Sentences
Object of preposition	The next morning the Danish warriors began to creep back to their king.
N. V-Tr. N.	They heard the bright tidings.
Adverb	Awkwardly they nudged each other and gawked at the hero.
N. V. (Adv.)	Warriors never went near that poisoned pool.
Adjective	They sang again how Sigmund had dealt with a dragon.
N. Be-V. N.	The tales of his might were a refreshment.
N. V. (Adv.)	Hrothgar, the keeper of golden rings, walked forth from his wedding.
N. V-Tr. N.	"I have withstood so long the wrath of this ogre."
N. V-Tr. N.	King Hrothgar thanked Beowulf.

G. Compound the following sentences by adding an additional sentence pattern.

1. The northmen were a dauntless people.
2. "May God uphold you!"
3. His sword was always at hand.
4. Hrothgar held the cup to Beowulf's lips.
5. The king gave a fine, worthy gift to each of the warriors.
6. After the giving of gifts the gleemen brought forth their joywoods.
7. Of all the warriors in Heorot only Unferth was closemouthed that day.
8. Hour after hour crowds gathered.
9. Gold cups and dishes were set on the boards.
10. With tears running down his cheeks the king clasped the hero.

H. Compare:

And there went out a champion out of the camp of the Philistines, named Goliath, of Gath, whose height was six cubits and a span. And he had a helmet of brass upon his head, and he was armed with a coat of mail; and the weight of the coat was five thousands shekels of brass.

and

They sat on the Terrace and many of the fishermen made fun of the old man and he was not angry. Others, of the older fishermen, looked at him and were sad. But they did not show it and they spoke politely about the current steady good weather and of what they had seen.

and

Then he was out of his nest and standing on the deerskin rug, and his breeches were hanging handily, and his shirt right side out by good fortune, and he was in them, and dressed, and there was not any need of sleep, or anything but the day, and the smell of hot cakes in the kitchen.

1. From what three sources do these three quotations come? You may not have read some of the books, but you have worked with sentences from them before in the Syntax Unit.
2. These three books were not written during the same period of history, but there is an amazing similarity among them. What similarity can you observe in all three passages?
3. In your investigation of subordination, you discovered that basic sentence patterns can be connected to one another in several different ways. Mention as many as you can.
4. What device for connecting patterns is used predominantly in these sentences?
5. Study this rewriting of the second passage:

   They sat on the Terrace while many of the fishermen made fun of the old man although he was not angry. Others, of the older fishermen, looked at him until they were sad. But they did not show it while they spoke politely about the current steady good weather and of what they had seen.

   Point to a place where the meaning actually changes because the structure word has been changed.
6. Read the two versions aloud. Which is most pleasing to your ear? Figure out some valid reason for your choice.
7. In the first and third passages take out the ands and substitute other structure word connectors. Check your lists of coordinators, subordinators, and relative pronouns if necessary.

XIII. Immediate Constituents

Your teacher will explain what you are to do in each of the following four parts; A, B, C, and D.

A. A number of small boys played noisily in the park.

B. The eager students in English class usually enjoy English.

C. Mother usually serves us shoestring potatoes with steak.

D. 1. Divide each of the following sentences into its Immediate Constituents.
    (1) The ring-necked pheasant builds its nest in tall grasses.
    (2) In the fall hunters often gather in farming areas for hunting. ("In the fall" modifies the entire sentence)
    (3) They start their trek through the fields at the crack of dawn.
    (4) The happy hunters return wearily at noon with their limit of birds

2. Expand the following subjects and verbs into longer sentences by adding modifiers and phrases.
    (1) babies cry
    (2) children shout
    (3) men work
    (4) mothers made
    (5) tourists travel

XIV. Summary Activities

A. (No exercises involved here.)

B. These sentences come from student compositions of original fables. Improve the student sentences on the left by following the directions on the right.

1. Flame was a real beauty. He was the pride of the farmer.	1. Make the second sentence into a noun in apposition
2. She owned a very mean cat. She had a bird who was in a cage hanging from the ceiling.	2. Try compounding

3. On the way he met the turtle. The turtle just stuck his nose into the air.	3. Combine the sentences by using a subordinator.
4. The animals in the forest all flocked around the mockingbird they requested more songs.	4. A run-on sentence. Shift the last clause to a prepositional phrase.
5. He made a plan. He would kill the fox.	5. Make the second sentence into an infinitive phrase.
6. When it would come to be about midnight, he would go to the chicken house and he would get some chickens.	6. Leave out unnecessary words.
7. He heard of a city to the east that was full of gold. This city was ruled by an Indian tribe.	7. Make an -ed verbal phrase from the second sentence.
8. One day Jamie was showing off and tried to jump the corral and missed and hurt himself.	8. Change tried to an -ing verbal. Eliminate some ands.
9. He led the cow with a big smile.	9. Move the prepositional phrase.
10. The clock struck midnight and everything was still.	10. Introduce the first clause with a subordinator.
11. The cat was meowing. He was lying on the rug on the floor.	11. Put meowing in the attributive position. Leave out unnecessary words.
12. Once there were a cow and a horse. The horse was always bragging about how fast he could run. The cow bragged about how much milk she gave.	12. Combine into one sentence by using subordinators and subordinate clauses.
13. When the cat saw the mouse, it got frightened.	13. Who got frightened?
14. She pushed the cat out and the cat stayed out all night until he learned to leave the bird alone and mind his own business.	14. Substitute a subordinator and a pronoun for "and the cat."
15. Don't brag too much. You may end up like the horse and the cow.	15. Combine the sentences by using a subordinator.

C. Granted you would not write sentences like the following student examples. But these are actual examples of student writing and they need some help. You suggest what might improve the sentences.

1. The entrance of North School is on the north side of the school, there are other entrances to this school but the one on the north is the main one.
2. When you play basketball you try to get the ball in the basket.
3. He can start the horse out by just touching her in the flanks. Then she will turn by the touch of the rein on her neck.
4. It is a large structure. Its color is gray. It is made of concrete.
5. I have lived in many states. I like to live along the coast mainly.
6. We were near the Gulf of Mexico and swam in it.
7. He walked into the door and he glanced to the right and he waved to the crowd and he marched right down the hall.
8. Orpheus charmed Eurydice on his lyre.
9. When it comes to riding a horse I have a lot of fun.
10. The way I usually spend the week-end is to go to Lincoln High games because it is exciting and colorful, with red and black colors.
11. We went there in our car.
12. I spend the typical Saturday and Sunday by first of all doing my homework and usually I have my piano lesson on Saturday mornings.
13. Each pillar was grooved. By this I mean it had long narrow slits in it.
14. It is a beautiful building. The Greek temple was made out of beautiful stone.
15. The game of basketball has many rules to follow, and there are officials in black and white striped uniforms to see that these rules are followed.

A Curriculum for English

Student Packet

The History of Language

Grade 8, 9 or 10

Copyright, The University of Nebraska, 1965
Experimental Materials
Nebraska Curriculum Development Center

INTRODUCTION AND OVERVIEW

Suppose for a moment that the strange man who lives down the street should some day invite you to look at a curious machine he keeps hidden in his garage, and after cautioning you to never tell anyone, he explains that it is a time machine, and that you have been selected to take the first journey in it. Then suppose that, having just read Beowulf, you decided to set the "Place" dial at Northumbria, England, and the "Time" dial at 700 A.D. in order to talk to the poet who wrote down this epic. And, since you've nothing else to do that afternoon, perhaps you decide that on the way you'll stop off in London in 1590 to see a play at the Globe Theatre, and again in 1390 for a chat with Chaucer.

Then of course you'll have plans to make and supplies to gather, but perhaps the most important item on your list will be one you won't be able to put into your knapsack with the first aid kit and the matches: a familiarity with several new languages. "But," you say, "those men are Englishmen; they'll speak English, won't they?" You're right, of course, they will. But that's not quite enough. English has not always looked the way it looks in your text books, and has not always sounded the way it sounds when you turn on the radio to hear the news.

As you watched a play in London in 1590, you would be able to understand most of what you heard, but the pronunciation and the word-order the actors used would sometimes sound rather odd to you, you wouldn't always know exactly what they meant even though the words they used were familiar, and frequently you might think that the author was certainly not much of a grammarian. In 1390 you would be very confused. Perhaps you could understand some words, but only by listening very carefully would you be able to recognize the relationship of many of the sounds you heard to the sounds you hear on the street at home, and you would find it very difficult to read a book, if you found one to read, which isn't likely since the art of printing hadn't arrived in England yet, and hand written books were rare and very expensive.

If you had gone clear back to the year 700 A.D. without making any linguistic preparation you would be completely confused. It would be almost impossible to understand anything at all; the sounds of the language you heard would remind you more of German that of English, and only occasionally would you hear a word that meant anything at all to you.

Yet each of these languages is English, and the English you speak today is directly descended from them. This unit will provide you with written samples of these languages, and your teacher may play records of some selections being read as scholars believe they sounded. As you read the selections and do the exercises which accompany them, you will have the opportunity to use some of the methods language scholars use. You will discover for yourself some of the historical background of the English language, some of the ways it has changed in sound, syntax, inflection, and meaning, and some of the reasons for these changes. You will then begin to understand the processes by which Modern English came to be what it is today, and when you have completed the unit you should be better able to understand both the language you use today and the literature of the periods you were to visit with your time machine.

I. GENERAL HISTORY

Since approximately 450 A.D. when the people known as Jutes, Angles and Saxons, who lived in the areas now called Denmark and the Low Countries, began to invade and settle the British Isles, the language they brought with them has been undergoing continual change. Although many of the changes have been enormous, and although it has been affected by contact with numerous foreign languages, the English we speak today is based on this early language which scholars call Old English.

A. INDO-EUROPEAN

Actually, this evolutionary process began long before these Teutonic (sometimes called Germanic) settlers arrived in Britain. We are accustomed to thinking of English as being directly associated with England, but the languages from which English developed were spoken long before there was a country called England, and even before the people who spoke these languages arrived on the British Isles.

The precise origins of the language are so old that scholars can do little more than speculate about them, but by painstaking comparisons of the similarities of many languages it has been determined that the languages now spoken in large areas of Europe and Asia have all descended from a single common ancestor.

This parent language, supposed to have been spoken originally some five to seven thousand years ago by primitive nomadic, farming tribes in the area between the Dnieper and Vistula rivers in north central Europe, has been called Indo-European. The languages which contain the similarities which make scholars believe they developed from this single ancestor are said to belong to the Indo-European family of languages. Long before written records were kept, these neolithic tribes began moving, perhaps in search of new pasture lands, and in time the isolated groups began to develop individual dialects. Language scholars now recognize nine principal variations of Indo-European, each of which developed into a language group. These are Indian, Iranian, Armenian, Hellenic, Albanian, Italic, Balto-Slavic, Teutonic, and Celtic.

Questions

1. There are no written records of the Indo-European language, but by comparing common elements in its descendants, scholars have been able to make certain suppositions about this language and the people who spoke it.
    a. Most of the Indo-European languages have similar words for snow and winter, but no similar words for sea; they have similar words for oak, pine, beech, bear, wolf, rabbit, and snake, but no similar words for elephant, rhinoceros, lion, tiger, rice, bamboo, and palm. What does this suggest about the general area and climate in which Indo-European developed?[1]

---

[1] Examples from Harold H. Bender, The Home of the Indo-Europeans. (Princeton, 1922). Quoted in Albert C. Baugh. History of the English Language. New York, 1957

b. A common word for bee is found in many Indo-European languages. Honey bees are found all over Europe, but not frequently in Asia. A word corresponding to English Beech (Beech tree) has been found in a number of Indo-European languages, and it is believed to have been a part of the vocabulary of the parent language. The Beech tree is found almost exclusively in a region of central Europe, not East of Poland. What do these two facts suggest about the specific area in which the parent language developed?

2. Look up the present day languages which have developed from the nine major branches of Indo-European in paragraphs 2-7, page lxxxii of Webster's New International Dictionary. What do the areas in which these languages are spoken suggest about the migrations of the Indo-European people?

B. INDO-EUROPEAN LANGUAGES IN ENGLAND

Nothing is known about the very earliest languages spoken in Britain, but the first Indo-European language in use there was Celtic. It is not definitely known how and when the Celts came to Britain, but the Celtic language was spoken there when Julius Caesar invaded the island in 55 B.C. His invasion was unsuccessful, but nearly a hundred years later, in 43 A.D., a force of Roman soldiers sent by Emperor Claudius succeeded in conquering the British Celts, and for more than three hundred years the Romans controlled all the area south of the Solway and Tyne Rivers in Northern England.

Although the Romans controlled the country, and Latin, their language, was the language of the ruling class, there are no indications that it was widely spoken by the native population. Though there were undoubtedly many Celts who would speak Latin, its use was not widespread enough to survive with any strength the great upheavel brought about by the Teutonic invasions which began about the year 449.

The Teutonic people, speaking another Indo-European Dialect, had established themselves in the areas which are now known as Denmark and the Low countries. As early as the fourth century they were carrying out raids against the British Celts, but the armies of the Roman conquerors in Britain had been successful in repelling them. However, after 410 A.D. when the Roman armies withdrew, the Celts, who had been dependent on Roman protection for nearly four centuries, were unable to defend themselves adequately, and Teuton settlements began to spring up throughout England. Although occasionally the two groups were able to live peacefully together, there was often fierce fighting between them, and many Celts were driven into the hills of Cornwall, Wales and Scotland. Naturally the invaders brought their own language with them, and as their influence widened, Teutonic dialects became the dominant languages. It is only during this period that the ancestor of the English language can truly be said to have arrived in England.

The development of English throughout the next 1500 years is actually an uninterrupted evolution, but for convenience scholars generally divide this evolution into four major periods: The period from about the year 450 to 1050 is called the Old English period, or the period of full inflection, since the language maintained a full set of noun, verb, and adjective inflections. The period from 1050 (the approximate beginning of French influence in England) to 1450 (the approximate beginning of printing in England) is known as the Middle English period, or period of leveled inflections, since the number of inflections was greatly reduced. From 1450 to 1700 the language is called Early Modern English, and it is considered to be Modern English from 1700 on.

The general characteristics of the language of each period will be examined more closely in later sections.

II. FOREIGN INFLUENCES ON ENGLISH - Loan Words

The dialects of the Angles, Saxons, and Jutes have formed the basis for the grammar and vocabulary of the English language throughout its history, but through contact with foreign languages, many other elements have entered into it. Especially in matters of vocabulary, English shows the result of its association with the Celtic, Latin, Scandinavian and French languages.

A. CELTIC

We might perhaps expect that the language of the native Celtic population in Britain would play a very important part in the development of English. It seems logical to suppose that the Teutonic invaders would assimilate into their language many of the words they heard the Celts using. From the fact that in Wales, Cornwall, and Northern Scotland there are still today a considerable number of people who speak variations of the Celtic language, it is obvious that the invading Teutonic tribes did not completely exterminate the Celtic population. However, there is little evidence in our language of any highly significant assimilation of Celtic words into the English vocabulary. The greatest number of Celtic words which survive are the names of natural features. Rivers such as the Thames, Avon, Dee, and Wye still are known by their Celtic names, and a few place names (London, Carslisle, Chatterick), are of Celtic origin, but the number of Celtic words in the English language is very small.

B. LATIN

The influence of Latin on the Anglo-Saxon language began long before the Germanic people arrived in England. While the Teutonic tribes were still occupying areas in Continental Europe, they encountered Romans and incorporated many Latin terms into their own language. Later, after their arrival in England, the Teutons learned a few Latin words which the Celts had acquired during the Roman occupation. The third Latin influence occured a century and a half later when Roman missionaries undertook a concentrated campaign to Christianize the British. Finally, during the 15th and 16th centuries, a great revival of interest in the achievement of the ancients and in academic and artistic matters swept Europe, and during this Reniassance period large numbers of scholarly Latin terms were adopted into the language.

C. SCANDINAVIAN

The third great foreign influence on Old English came as a result of the periodic raids and eventual settlement of England by the Danes, and the partial amalgamation of these Teutonic raiders and farmers with the established Anglo-Saxon majority in England. In the eighth century these northern Teutonic people began a rapid expansion into all the lands adjacent to the Baltic and the North Seas. The first Viking raids on Britain are believed to have begun about the year 787. There were temporary cessations of the raids and minor victories by the Anglo-Saxon defenders, but by 878, when the English King, Alfred, signed the Treaty of Wedmore granting the Danes the territory east of a line running approximately between London and Chester (near the Welsh border), Old Norse, the Teutonic dialect spoken by the Scandinavians was common in large segments of the country. In 1014 Svein, King of Denmark, aided by his son Cnut, seized the throne from the English King Ethelred, and though Svein died in the same year, Cnut ruled England for the next 25 years. But perhaps most important for the development of the language were not roving bands of raiders, but the large number of farmers who settled peacefully among the native population. Their cultural level was much the same as that of the English, and it was as a result of the intimate, every-day associations and frequent intermarriage between these two peoples that a large number of words of Scandinavian origin were introduced into the English vocabulary. The level of Danish culture was very similar to that of the English, and the Danish way of life was not much different than the English one. Thus, the words adopted into English are most frequently ordinary, every-day words, which often entered the language simply as a result of the mixture of the races rather than to provide terminology for new concepts or tools. Often Scandinavian words duplicated native English terms.

D. FRENCH

In 1066 England was overrun by French forces, and for several generations the country was ruled by French kings, and French was the language spoken by the political, social, and cultural leaders of the country. During this period the English language was all but abandoned except by the lower classes and even they heard French spoken all around them. During the thirteenth and fourteenth centuries, as English gradually regained its position as the national language in England, hundreds of French words were adopted into its vocabulary.

Questions

1. Compare the circumstances under which English came in contact with the Celtic language with those under which it encountered Latin and Old Norse, and French. Does this help to explain why there were apparently so few Celtic borrowings? What does this suggest about language borrowings in general?

2. Latin words which are found in several Teutonic dialects besides Old English suggest that they were adopted before the Teutonic migration to England. Some of these words are camp (battle), segn (banner), pīl (pointed stick, javelin), mangian (to trade), pund (pound), mydd (bushel), mynet (coin), cytel (kettle; Latin Catillus, catinus), mēse (table), cuppe (L. cuppa, cup), spelt (corn), pipor (pepper), cealc (chalk), copor (copper), tigele (tile). In what areas of life is Teutonic contact with the Romans indicated by the first three words? The next four? The next five? The last three?

3. *Abbot*, *alms*, *altar*, *angel*, *chalice*, *deacon*, *hymn*, *litany*, *mass*, *minister*, *organ*, *pope*, *priest*, *psalm*, *synod*, and *temple* are all Latin words introduced into English by Roman missionaries. Why do you suppose the English adopted so many Latin religious terms?

4. *Easter* is a Teutonic word taken over from a pagan festival honoring Eostre, the goddess of the dawn; the Christian sacrament of the Lord's supper was expressed in Old English by the Teutonic word *hūsl*, a general word for sacrifice to the gods. The Latin word *patriarch* was translated into Old English as *hēahfœder* (high father). What, beyond the simple adoption of foreign words, do these facts suggest about foreign influence on English?

5. *Priest* is a word borrowed from Latin; -*hood* is an Old English suffix. *Martyr* is a Latin loan-word, and -*dom* is an Old English suffix. What do the words *priesthood* and *martyrdom* suggest about the degree of assimilation of Latin words and the creative resources of Old English?

6. *Old Norse*, the language of the Scandinavian invaders, was a Teutonic dialect of the Indo-European family of languages. In what ways do you suppose this fact, their comparative cultural levels, and the ease with which the two tribes mingled make it difficult to determine precisely what influence Old Norse had on English? In what ways would this facilitate mutual borrowings between the two languages?

7. By knowing that the nouns *band*, *bank*, *bull*, *calf*, *crook*, *dirt*, *egg*, *fellow*, *freckle*, *gait*, *gap*, *girth*, *guess*, *kid*, *leg*, *link*, *loan*, *mire*, *race*, *root*, *sister*, *skin*, *sky*, *thrift*, *want*, *window*, the adjectives *awkward*, *flat*, *ill*, *loose*, *meek*, *odd*, *rotten*, *seemly*, *tight*, *weak*, the verbs to *bait*, *bask*, *call*, *clip*, *crave*, *die*, *gape*, *get*, *give*, *lift*, *raise*, *scare*, *screech*, *take*, the pronouns *they*, *their*, *them*, and the prepositions *fro* (from) and *till* (to) all come from Scandinavian sources, what generalizations can you make about the type and number of Scandinavian words adopted into English?

8. At almost every stage of its development the English language came into contact with foreign languages. Using the dictionary, determine the sources of these words: *troubadour*, *stallion*, *machine* [French], *buoy*, *splice*, *caboose* [Dutch], *drill*, *plunder*, *kindergarten* [German], *carnival*, *miniature*, *volcano* [Italian], *comrade*, *guitar* [Spanish], *robot* [Czech], *arsenal* [Arabic], *shawl* [Persian], *coffee* [Turkish], *ketchup* [Chinese], *tycoon* [Japanese], *tepee* [Sioux Indian]. What does this great diversity of loan-words and words like *heahfœder* and *patriarch* suggest about the way English lexical problems tend to be solved? (That is, what resources are available in the English language to create new terminology for new concepts?)

LANGUAGE SAMPLES AND EXERCISES

Thus far we have discussed the origins and the development of the language in a very general way. In the following sections, specimens of English from each of the major periods are reproduced, and you will be able to study the sounds (phonology), word forms (morphology), and syntax of Early Modern English (EMnE), Middle English (ME), and Old English (OE) in more detail. Each section begins with a discussion of the sounds of the language, and you will hear records which reproduce the language as scholars believe it sounded. Each section contains an English translation of a portion of Book II of The Consolations of Philosophy (written in Latin in the 5th century by Boethius, a Roman statesman and philosopher) done in the language of the period being studied. After the selections are questions which will guide your linguistic investigations and direct you toward conclusions about specific features of the language of each period, and about the ways English has changed since its arrival in England.

Before you attempt to solve the problems, be certain you understand the selection, referring if necessary to the Modern English (MnE) translation which follows. (The "I" in the selection is Fortune.)

Book II, Prose II, Consolations of Philosophy, trans. Richard Hamilton Green (New York, 1962), p. 24.

"'Why should I alone be deprived of my rights? The heavens are permitted to grant bright days, then blot them out with dark nights; the year may decorate the face of the earth with flowers and fruits, then make it barren again with clouds and frost; the sea is allowed to invite the sailor with fair weather, then terrify him with storms. Shall I, then, permit man's insatiable cupidity to tie me down to a sameness alien to my habits? Here is the source of my power, the game I always play: I spin my wheel and find pleasure in raising the low to a high place and lowering those who were on top. Go up, if you like, but only on condition that you will not feel abused when my sport requires your fall. Didn't you know about my habits? Surely you had heard of Croesus, King of Lydia, who was a formidable adversary to Cyrus at one time and later suffered such reverses that he would have been burnt had he not been saved by a shower from heaven. And you must have heard how Paulus wept over the calamities suffered by Perses, King of Macedonia, whom he captured. What else does the cry of tragedy bewail but the overthrow of happy realms by the unexpected blow of Fortune?

"'You must have learned as a boy that on Jupiter's doorstep there are two barrels, one holding good things, the other bad. What if you have drawn more abundantly from the barrel of good things? What if I have not deserted you completely? What if my very mutability gives you reason to hope that your fortunes will improve? In any case, do not lose heart. You live in the world which all men share, so you ought not desire to live by some special law."

I. EARLY MODERN ENGLISH

England in the late 15th, 16th, and early 17th centuries was a vital and growing nation. Printing had been introduced in about 1476 by William Caxton, increased trade and exploration brought Englishmen into contact with foreign cultures, and more and more people were learning to read and write. This increased communication, both among themselves and with foreigners, made Englishmen increasingly aware of their language and increasingly in need of a unified, consistent language. In the middle ages, there were several distinct dialects of English, and thus in the EMnE period there was some confusion about what constituted "correct" spelling, pronunciation and grammar.

In this section, then, we will not be able to formulate many specific rules of the "i before e . . ." or "verbs must agree . . ." variety, but we will discover some indications of the general habits of usage and the way in which the language was developing.

A. SOUNDS

It is rather difficult to be sure just how the language sounded at this period. In earlier periods, scholars believe there was no particular system of spelling; scribes simply spelled words as they said them, and each letter represented a specific sound. Thus there was considerable variation in spelling, especially between words written in different dialect areas. After the introduction of printing, however, it was much easier to distribute many copies of a book. Hundreds of books could be printed in the time it took a scribe to make one copy, and identical copies of books could be distributed throughout the country. Spelling began to be standardized, and even though the spoken language might change, the written language preserved spelling conventions which no longer represented spoken ones. Thus in EMnE it is difficult to know when a particular spelling represents the actual EMnE pronunciation, and when it is simply an orthographic convention (orthography—the art of writing words with the proper spelling).

By studying rhymes and by knowing the ways in which language generally change, however, scholars have been able to reproduce what is believed to be the approximate EMnE pronunciation. For example, if an EMnE poet rimes *tea* with *stay*, and *stay* with *play* and *day*, we can be fairly sure that the *ea* grapheme was pronounced with the same sound as the *a* in the rime words. And, if we then find that *ea* in almost all EMnE words was pronounced with this *a* sound, but are pronounced like the *ea* in *beat*, *steal*, *feat*, and *mean* in MnE, we have discovered that these changes are orderly and regular, and this generalization (EMnE [e] > MnE [i]) we call a *phonetic law*. (The symbols [e] and [i] are used to illustrate the *a* sound as in *play* and the *e* sound as in *me*. Thus the formula says "The sound [e] in EMnE has become [i] in MnE.)

a like the *a* in *father*
like the *ou* in *ought*
like the *a* in *bat*

e like the *ee* in *meet*
like the *i* in *bit*
like the *e* in *bet*
like the *a* in *slate*

i like the *i* in *bit*
like the *u* in *but* and the *i* in *bit*

o like the *ou* in *ought*
like the *oa* in *boat*

u like the *u* in *use*
like the *u* in *put*
like the *yu* in *yum*

ea	like the a in slate
ee	like the ee in meet
ie	like the u in but and the i in bit
oo	like oo in boot
ou	like the oo in boot
ow	like the oa in boat

Read this passage from an anonymous EMnE translation of Boethius' Consolation of Philosophy, being sure you know what each word means, and solve the problems which follow it.

(1) It is lawful for the heaven to bring foorth faire daes, and to hide them againe in darksome nights. (2) It is lawfull for the yeere sometime to compass the face of the earth with flowers and fruits, and sometime to cover it with clouds and cold. (3) The Sea hath right sometime to fawne with calmes, and sometime to fawne with stormes and waves. (4) And shal the unsatiable desire of men tie me to constancie, so contrarie to my custome? (5) This is my force, this is the sport, which I continually use. (6) I turn about my heele with speed, and take a pleasure to turn things upside downe. (7) Ascend, if thou wilt, but with this condition, that thou thinkest it not an injurie to descend, when the course of my sport so requireth. (8) Diddest thou not know my fashion? (9) Wert thou ignorant how Craesus king of the Lydians, not long before a terrour to Cyrus, within a while after came to such miserie, that hee should have been burnt, had hee not been saved by a shower sent from heaven? (10) Hast thou forgotten how Paul pyously bewailed the calamities of King Persus his prisoner? (11) What other thing doeth the outcrie of tragedies lament, but that fortune having no respect, overturneth happie states? (12) Diddest thou not learne in thy youth, that there lay two Barrels, th'one of good things, and the other of bad, at Jupiters threshold? (13) But what if thou hast tasted more abound onlly of the good? (14) What if I be not wholly gone from thee? (15) What if this mutabilitie of mine be a just cause for thee to hope for better? (16) Notwithstanding loose not thy courage, and living in a kingdome which is common to all men, desire not to be governed by peculiar Lawes, proper onlly to thy selfe.

Anonymous, translation of Boethius' "Five Books of Philosophicall Comfort, Full of Christian Consolation" (1609)

WORD FORMS

1. Does the spelling in the passage frome Boethius often seem strange to you? Compare the 2nd sentence with this sentence from the translation that Queen Elizabeth made of the same passage not many years earlier:

> To yeare is lawfull - adorne the earthe's face with flowres and frute, som tyms with clouds and coldes confound.

How many words are differently spelled in the two sentences? Does it appear that there were many strict rules which determined EMnE spelling?

B. NOUNS

1. How many noun forms do you find? Compare the plural forms in the sentence from Elizabeth's translation with those in the 1609 translation. Does there seem to be any strict rule for the formation of the plural/possessive form?

C. ADVERBS

1. Pick out the adverbs in sentences 1, 5, 10 and 13. What are the most common derivational affixes for EMnE adverbs? Do you find an -e inflection on other words besides adverbs? Does the inflection seem to have any grammatical significance on these words? (That is, do you find it only on certain form classes or on words functioning in only one way?) Does this suggest a reason for the increasing use of -ly as the major adverb marker?

D. ADJECTIVES

1. How would you re-write these EMnE passages in MnE?

   I am more proud to be Sir Rowland's son (As You Like It, I. ii)
   His was the most unkindest cut of all (Julius Ceaser, III. ii)
   You are well understood to be a perfector giber. (Coriolanus, II. i)

   Does EMnE conform to our strict rules for the formation of the comparative and superlative degrees?

E. PRONOUNS

1. These are the forms of EMnE personal pronouns. In what respects does the EMnE paradigm differ from the MnE one? (A paradigm is a set of all the forms of a particular element. Thus, a paradigm of pronouns lists all the possible pronoun forms.)

SINGULAR	Subjective	Objective	with Prepositions	Possessive
First person	I	me	me	my, mine
2nd person	thou	thee	thee	thy, thine
3rd person masculine	he	him	him	his
feminine	she	her	her	her, hers
neuter	it	it	it	his, its
PLURAL				
First person	we	us	us	our, ours
2nd person	ye (you)	you	you	your, yours
3rd person	they	them	them	their, theirs

2. At the beginning of the EMnE period and before, the speakers choice of 2nd person pronoun doesn't depend simply upon whether he was addressing one or more than one person. Carefully examine these conversations between characters in these scenes from Shakespeare. Which forms do the two servants use when addressing each other? Which forms do the two noblemen use when addressing each other? What form do the servants use when addressing noblemen? How do the nobles address the servants? How do father and daughter address each other? What is your conclusion about what factors determine the choice of singular or plural pronouns in EMnE?

In the first act of Romeo and Juliet, two servants, Sampson and Gregory are speaking:

Sam. My naked weapon is out: quarrell, I will back thee.

Gre. How? Turn thy back and run?

Sam. Fear me not.

Gre. No marry, I fear thee.

Later in the same act a servant addresses Lady Capulet, a noble woman:

Serv. I must hence to wait; I beseech you, follow straight.

La. Cap. We follow thee.

In As You Like It, act one, scene iii, a Duke says to his niece Rosalind:

Within these ten days, if that thou beest found so near our public court as twenty miles, thou diest for it.

She answers:

I do beseech your grace . . . Never so much as in a thought unborn did I offend your Highness.

In Romeo and Juliet two noblemen, Tybalt and Benvolio have this conversation:

Tyb. What art thou drawn among these heartless hinds? Turn thee Bennolio, look upon thy death.

Benv. I do but keep the peace: put up thy sword.

3. Examine these sentences (7 and 8) from Elizabeth's translation of Boethius. What 2nd person pronouns does she use? Does the first pronoun agree with what you know about the proper use of her use of subject and object forms in EMnE? Does it agree with modern usage? What can you conclude about the transition toward modern pronoun usage in the EMnE period?

> Com up & /if/ you will, but on that condition that ye counte it not injury to descend whan the fashion of my dalyance requires it. Wert thou ignornat of my conditions?

4. What do Elizabeth's 7th sentence and the following examples from Shakespeare tell you about how careful EMnE writers were about the "correct" usage of 3rd person subjective and objective forms.

   Damned be him that first cries hold, enough (Macbeth V. viii)
   You have seen Cassio and she together (Othello IV. iii)
   All debts are cleared between you and I (Merchant of Venice III. ii)

5. What do these examples suggest about the freedom with which EMnE writers used relative pronouns?

   The mariners. . .who... .I have left asleep (Tempest I. iii)
   Who would you speak with? (Alchemist /Ben Jonson/ IV. ii)
   A foolish knight that you brought in one night (Twelfth Night I. iii)

F. VERBS

1. Examine the Boethius selection and the passages under question 2 in the pronoun section. What variations of verb inflections do you find? Under what conditions is each used?

2. What is the inflection for 3rd person singular verbs in this passage from The Merchant of Venice, Act V, scene i.

   The quality of mercy is not strained
   It droppeth as a gentle rain from heaven
   Upon the place beneath: It is twice blessed;
   It blesseth him that gives and him that takes.

   Does this form seem to be undergoing a change? Why do you suppose both forms are represented in the dramatic speech, but not in the philosophical discussion? What does this suggest about the origins of usage habits and language changes?

3. Compare sentences 8 and 12 in the Boethius selection with this sentence from As You Like It, Act III, scene ii. Does EMnE use an old form cf verbal interrogation that MnE no longer preserves?

   Looks he as freshly as he did the day he wrestled?

4. Compare the negative constructions in sentences 7 and 16 with those in sentences 8 and 12. What position may the negative word take in relation to the verb in EMnE which it may not take in MnE?

5. What is peculiar about these constructions? What can you conclude about the use of double negatives in EMnE?

   I prey you bear with me; I cannot go no further. (As You Like It, II. iv)

> Love no man in good earnest; nor no further in sport neither than with safety of a pure blush thou mayest come off again. (As You Like It, I. ii)

6. Would the following constructions be considered correct in MnE? What can you say about the strictness of verb agreement in EMnE?

   Which teacheth thee that thou and I am one (As You Like It, I. ii)
   The venom of such looks. . .have lost their quality (King Henry V, V. ii)
   Our master and our mistress seeks you (As You Like It, V. i)

7. What seems odd about the form of the verb in sentences 14 and 15, and in these sentences from Shakespeare?

   If again this apparation come (Hamlet I. i)
   If it were done when 'tis done then 'twere well (Macbeth I. vii)

   Is the action which is being spoken of as a definite fact or as imaginary; that is, has it really happened, or are the sentences concerned with speculations and suppositions? Can this sort of construction be used in MnE? Would you commonly use this sort of construction or constructions using function words? What can you say about the frequency of subjunctive constructions in EMnE as compared to MnE?

8. Can you now make some general statements indicating the major differences between EMnE and MnE?

II. MIDDLE ENGLISH

In the ninth and tenth centuries, bands of Northmen similar to those who raided England, began settling the region on the northern coast of France directly across from England. These Scandinavians soon adopted the language and customs of the French among whom they settled, and the combination of French civilization and Scandinavian courage and vigor soon made the people of Normandy (the name of this region is derived from the Northmen who settled it) the dominant people in France. By the eleventh century the Norman civilization was one of the most advanced in Europe.

During the eleventh century relations between England and Normandy were close. Aethelred, the King of England, had married a Norman wife in 1002. When he was driven into exile by the invading Danes, he was provided for by his brother-in-law, the Duke of Normandy. Aethelred's son, Edward, was brought up in the Norman court, and was almost more French than English. In 1042, at the death of Cnut, the son of the Danish conqueror who had been ruling in England, Edward returned to England as King. Naturally many of his trusted friends and advisors were Norman, and since they accompanied him to England, there was a strong French influence in the English court.

When he came to power, Edward found England divided into several large districts, each under the control of a powerful earl. One of the most powerful was Godwin, Earl of the West Saxon region, and this influential man and his eldest son, Harold, were two of Edward's chief advisors. In January, 1066, Edward died leaving no male heirs; Harold was elected King.

William, Duke of Normandy, however, challenged this election, claiming that Edward had promised him succession to the throne. Harold had once been captured by William's followers, and in order to gain his freedom had been forced to swear that he would not oppose William's claim to the throne. Thus, although William had no right of inheritance to the English throne, he felt he had a strong claim to it. He received the assistance of other French nobles by promising them liberal rewards, and an appeal to the Pope succeeded in gaining religious sanction for his cause. In September of 1066, William landed on the south coast of England with a powerful army. In a fierce battle near the town of Hastings, the English were defeated and Harold was killed. After a period of destruction and pillage by William's forces, the citizens of London capitulated, and on Christmas day, 1066, William was crowned King of England.

As a result of the Battle of Hastings and the series of campaigns which William undertook to strengthen his position, most of the Old English nobility was destroyed, and for several generations the dominant social and political positions in England were held by French men. It is difficult to say how deeply the French language and French customs penetrated into the lower strata of English life, but in any case for most of the next two hundred years the upper classes in England considered themselves more French than English. Although French was principally the language of the ruling classes, and English that of the masses of common people, there appear to have been large numbers of both groups who were familiar with both languages.

Thus, as it had been at the time of the Scandinavian invasion, English was again England's second language, and matters concerning state functions, commercial, and social life were conducted in a foreign language. A familiarity with both languages was certainly a necessity for those who expected to deal with both the English natives and the French invaders, and large numbers of French words became current among the English speaking people. Common words such as *crown*, *state*, *treaty*, *assembly*, *slave*, *religion*, *sermon*, *prayer*, *dependent*, *judge*, *convict*, *peace*, *enemy*, *ambush*, *garment*, *coat*, *satin*, *fur*, *grape*, *orange*, *lemon*, *spice*, *clove*, *art*, *painting*, *music*, *tower*, *chimney*, *column*, *poet*, *prose*, *story*, *paper*, *pen*, *physician*, *anatomy*, *stomach*, *poison* and hundreds of others all owe their existence in the English language to this period of French domination, and indicate the wide range of French influence.

Beginning with the loss of Normandy to a French noble (Philip of Lusignan) in 1204, the links which held English interests to those of the Continent gradually began to weaken. There was increasing rivalry between French nobles and Norman nobles with holdings in both England and France; many of those in England began thinking of themselves as English rather than French, and gave up their continental possessions. By 1250 there were few who maintained interests on both sides of the channel, and since communication between the two countries was decreasing the French language was no longer as important as it had been.

There were still royal associations with the continent; in fact, Henry III was so generous in his bestowal of gifts and favors on foreigners that he provoked a nationalistic reaction among English men and this also increased the English sense of unity and further strengthened the position of the English language.

In the 13th century, the upper classes continued to speak French, but they no longer did so only because it was the only language in which they were fluent, but also because it was the language of administration, business, and social conventions throughout Europe. English was known generally among the nobility at this time, and by the close of the fourteenth century, French was being taught in England as a foreign language.

In 1337 the long series of military struggles between France and England known as the Hundred Years' War began, and this open hostility made French not only a foreign language, but the language of an enemy as well, and this also contributed to its disuse in England.

In the years from 1348 to 1350, a highly contagious disease commonly known as the "Black Death" swept through England, and especially among the lower classes great numbers of the population were killed. Thus the number of working men was drastically reduced, and those who were left could command higher wages than ever before. The rise in importance of this class, and also of the craftsmen and merchant classes which were becoming increasingly more vital as cities grew in size, was accompanied by a further re-establishment of the importance of English, the language these groups commonly spoke.

Throughout the fourteenth century, English began to usurp the position of French as the language of government. Two factors which contributed to the general acceptance of English as the language of official matters were the opening of Parliament in 1362 with a speech in English (though this did not become a common practice until the next century), and the introduction of English into the law courts in the same year. By 1385 English was generally used in the schools as well.

The final barrier English had to overcome was the custom of using Latin and French in written documents. In earlier times nearly everyone who was able to read and write knew Latin, the language of the church and the universities. After the conquest, the use of French had begun to encroach on this custom, and it was not until the fifteenth century that English succeed in assuming these scholarly and ecclesiastical functions.

Even in matters other than vocabularly, these generations of Norman domination had a profound effect on the language. Not only was English reduced to a subordinate position, but the feudal system introduced by the Norman conquerors tended to isolate small groups of the people among whom English was spoken. According to this system of land tenure, large areas of land were granted by the king to his noblemen, or vassals. This land was subdivided into small areas, each of which was farmed by a tenant, or serf, who, in return for the protection of the nobleman, promised a certain amount of his produce and his time (for army service) to the noble. Thus each castle and its surrounding lands tended to become an isolated, concentrated economic and social unit, as did the towns and cities as well. Since speakers of English were relatively isolated, and since there was no "offici English spoken at the court and business centers, local dialects developed for local administration and business purposes.

As a result, when English began to re-emerge there was no single "standard" English; important literature was written in all of the major dialects, Northern, Southern, Kentish, and East and West Midland, and each dialect was the general medium of communication in its own area.

This was the situation well into the fourteenth century, but during these years London was rapidly expanding as the center of government and culture, and it soon became the center of both foreign and domestic trade. For these reasons, and because the East Midland dialect spoken there was a sort of compromise between the extremes of the Northern and Southern dialects and thus more readily understood by a large segment of the population than any of the other dialects, London speech gradually began to emerge as the standard for the rest of the country. Finally, the fact that Geoffrey Chaucer, the greatest literary figure of the period, used this dialect, gave it a certain added prestige.

Although it is not entirely representative of the language spoken throughout the whole of England at this period, we shall confine our examination of the characteristics of Middle English to the London dialect as it is represented by Chaucer, the dialect which is the direct ancestor of our present day standard English.

You encountered few problems reading the EMnE selections, but it will take a little more study to understand the ME selections. Most of the words will be familiar to you, but their spelling may be confusing, and frequently words which appear to be familiar have changed in meaning since the ME period. Thus, before attempting to do the exercises you should read through the selections several times to be certain that you understand them.

Boethius: Book II: Brose II: Chaucer's translation.

(1) "Certis it is leveful to the hevene to make clere dayes, and after that to kevere the same dayes with derke nyghtes. (2) The erthe hath eke leve to apparaile the visage of the erthe now with floures and now with fruyt and to confounde hem somtyme with raynes and with coldes. (3) The see hath eke hys ryght to be sometyme calme and blaundyshing with smothe water and somtyme to be horrible with wawes and with tempestes. (4) But the covetyse of men that may not be staunched--shal it bynde me to be stedfast, syn that stedfastnesse is unknouth to my maneres? (5) Swyche is my strengthe.

(6) And this pley I pley continuely: (7) I tourne the whirlyng whele with the tournyng cercle. (8) I am glade to chaunge the lowest to the heyeste and the heyest to the loweste. (9) Worthe up yif thou wilt so it be by this lawe that thou ne holde not that I do the wronge though thou descende doun whanne resoun of my pleye axth it. (10) Wost thou not how Cresus, kyng of Lyndens--of whiche kyng Cirus was ful sore agast a litel byforne--that this rewlyche Cresus was caught of Cirus and lad to the fijr to be brent, but that a reyne descended doun from hevene that rescowed hym? (11) And is it out of thi mynde how that Paulus consul of Rome whan he hadde take the kyng of Perciens weep pitously for the captivitee of the selfe kyng. (12) What other thinges bywaylen the criinges of Tragedies but only the dedes of fortune that with an unwar stroke overturneth the realmes of grete nobley?

Lernedest nat thou in grek whan thou were ghonge, that in the entre or in the seler of Juppiter ther ben couched two tunnes--that on is ful of good, that other is ful of harme? (14) What ryght hast thou to pleyne yif thou hast taken more plentenuously of the goode syde--that is to seyne of my rycchesse and prosperites? (15) And what eke yif I be nat departed fro the? (16) What eke yif my mutabilitee ghiveth the ryghtful cause of hope to han ghit better thinges? (17) Natheles desmaie the nat in thi thought and thou that art put in comune realme of alle: ne desijur nat to lyve by thine oonly propre ryght."

A. MIDDLE ENGLISH SOUNDS

The following table represents the chief characteristics of what language scholars believe to be ME pronunciation.

1. VOWELS AND DIPHTHONGS

ME Spelling		ME Pronunciation	MnE
a	bathed	like the a in father	bathed
aa	caas	like the a in father	case
e	leg	like the e in bet	leg
	shep	like the a in mate	sheep
	bete	like the a in bat	beet
ee	preest	like the a in mate	priest
	heeth	like the a in bat	heath
i, y	bin, byn	like the i in bit	bin
	like, lyke	like the ee in meet	like
o	top	like the o in top	top
	bot	like the u in but	but
	bole	like the u in put	bull
	cote	like the ou in ought	coat
	to, gode	like the o in note	to, good
oo	boon	like the o in go	bone
	food, hood	like the o in go	food, hood
u	buk, ful	like the u in put	buck, full
	tune	like the oo in boot	tune
ai, ay	gain, gayn	like the a in man	gain
au, aw	sauce, sawce	like the ou in mouse	sauce
eu, ew	grein, greyn	like the a in man	grain
eu, ew	leved, lewed	like the e in few	lewd
iu, iw	nuve, nive	like the e in few	new
ou, ow	doun, down	like the o in to	down
	oune, owne	like the ou in ought	own
oy, oi	coy	like the oy in boy	coy
ir	bird	like the ere in here	bird
er	herd	like the ear in bear	herd
or	word	like the ar in bar	word
ur	turn	like the oor in poor	turn

2. CONSONANTS

In general, ME consonants are pronounced as they are in MnE, but there are a few rules to remember.

c before a, v, or u sounds like k.

c before e, i, or y sounds like s.

ch always sounds like the ch in church.

g before a, o, and u sounds like the g in go.

g before e and i sounds like the g in gem.

gg usually sounds like the dg in judge, but occasionally like gg in bigger.

The sound the g or gg has in the MnE equivalent word indicates what sound it has in ME. For example, in ME the gg in frogges has the same sound the g has in MnE frogs.

gh sounds like ch in German. (Voiceless velar fricative: the vocal lips open, velum retracted, back of the tongue placed lightly against the velum. The breath escapes through the opening formed by the tongue and velum. This sound is no longer present in English, but is represented in German in words like doch and ich.)

ng sounds like the ng in finger.

r is always trilled.
s is pronounced s, except between vowels, where it is pronounced z (ex: chese [MnE cheese]).

th is pronounced th in thin except between vowels when it is pronounced like the th in then.

h is silent in words of French origin, and unemphasized in English words.

In general every consonant is to be pronounced: knight = k-nicht (pronounced as one syllable).

B. NOUNS

1. How many noun forms do you find in Chaucer's Boethius?

2. How many ways of forming the plural/possessive form do you find? What other ways of forming the plural are suggested by these examples from Chaucer's Canterbury Tales?

   Three kyn and eke a sheep (A. 4021)
   Thou darst not stonden by thy wives right (B. 3012)
   As when that men to kinges wryte (E. 18)
   His lordes sheep (A. 597)

   From your examination of the Boethius selection, what would you say is the most common method? Does this suggest a reason why we no longer use an -n inflection for the plural of cow (ME: ku) and eye (ME plural: eyen)? What has the ME -es inflection become on words like day and flower? What does this suggest about ME pronunciation of the -es inflection?

C. ADJECTIVES

In ME, adjectives have two declensions, strong and weak. The weak forms have an -e inflection in the singular, but the strong do not. Both forms have an -e inflection in the plural. For example:

	Strong	**Weak**
Singular	good	goode
Plural	goode	goode

The weak forms occur after definite articles (the younge sonne), after demonstratives (this ilhe monk), after possessive pronouns (his halfe cours), after possessive nouns (Epicurus owene sone), when the adjective is used with direct address (Leeve brother.), with proper names (Faire Venue), and with plural nouns.

1. Do EMnE and MnE retain these two declensions? What does this indicate about the development of the language?

2. What conclusion can you draw about the way adjective comparatives and superlatives were formed in ME from the following examples?

   I am glade to chaunge the lowest to the heyeste (Boethius, sentence 7)

   He could bettre than his lord purchace (Cr. A 608)

   His vois was merier than the mery orgon (C.t. B 404)

   What has the ME -re inflection become in MnE?

D. ADVERBS

Examine these ME adverbs. Can you formulate a statement explaining the principal method for the formation of adverbs in ME?

And frensh she spak ful faire and fetisly (feltis; neat, well-formed, handsome)

E. PRONOUNS

These are the pronouns generally used in ME:

SINGULAR

	Subjective	Objective	with Prepositions	Possessive
First person	I, Ich	me, mee	me, mee	my, myne
2nd person	thou, thow	the, thee	the, thee	thy, thyn
3rd person masculine	he, hee	him, hym	him, hym	his
feminine	she, shee	hire, hir	hire, hir	hire, hir
neuter	hit, it	him	him	his

PLURAL

First person	we, wee	us	us	hire, hir
2nd person	ye, yee	you	you	hire, hir
3rd person	they, thei	hem	hem	hire, hir

1. How does the MnE paradigm of the personal pronoun differ from the ME and EMnE ones?

F. VERBS

ME verbs are classified as strong or weak (frequently called regular and irregular in MnE) according to the method by which the past tense and the past participle (form 5) are formed. Weak verbs form the stems of the past and past participle by the addition of -d or -t (walk, walked, walked). Strong verbs make these changes by altering the stem vowel (sing, sang, sung).

1. Examine this list of verbs. What ending signals the infinitive?
2. Which of them are weak? Which strong? How do you know?
3. Are all the strong ME verbs also strong in MnE?
4. What changes does this suggest that many verbs have undergone since the ME period?

	Infinitive	1st and 3rd Person Singular Preterite (past tense)	Plural Preterite	Past Participle (5th form)
(to glide)	gliden	glad	gliden	gliden
(to melt)	melten	malt	molten	molten
(to blend)	blenden	blende	blende	blent
(to help)	helpen	holp	holpen	holpen
(to climb)	clymben	clomb	clomben	clomben
(to dwell)	dwellen	dwellede	dwellede	dwelled
(to sell)	sellen	sellede	sellede	selled

5. ME occasionally preserves a form of the old *ge* prefix for the past participle. In OE *g* was generally pronounced like the *y* in *you*. Examine this passage from Chaucer's *Canterbury Tales*. What graphemic change has taken place? What does this suggest about the influence of the spoken language on the written language?

> Hir Heer was by his eres round y-shorn.
> His top was dokked lyk a priest beforn.
> Ful longe were his legges, and ful lene
> Y-lyk a staf. Ther was no calf y-sene.
> (A. 989-592)

6. In EMnE we found that both *-s* and *-eth* appear as the inflection for the 3rd person singular. Examine the 3rd person singular forms in sentences 2, 3, 12, and 16 in Chaucer's *Boethius*. What seems to be the case in MnE?

7. Examine the constructions in sentences 4, 9, 10 and 13 of Chaucer's *Boethius* used to indicate negation. How would you say each one in MnE? How does ME differ from EMnE and MnE in this respect?

8. What is peculiar about the negative construction in sentence 9? (*ne* is a ME negative particle)

9. Examine the interrogative phrases in the selection from Chaucer's *Boethius*. What would be the MnE constructions? How does ME differ from MnE and EMnE in the construction of verbal interrogation?

10. How would you rewrite the following phrases in MnE? To what conclusion about the use of progressives (a form of the verb to *be* and an *-ing* form) in ME do these examples lead you?

> Ye goon to Counterbury (*Cant. Tales* A. 769)
> As ye goon by the weye (*Cant. Tales* A. 771)
> Tomorwe whan ye riden (*Cant. Tales* A. 779)

11. We have seen that *do* is not used as an auxillary in ME. How is it used, and what seems to be its meaning in these examples?

> Fayn would I *doon* you myrthe (*Cant. Tales* A. 776)
> To *doon* you ese (*Cant. Tales* A. 768)
> And *doon* you som comfort (*Cant. Tales* A. 776)

12. What form of the personal pronoun is used in the first example? How is it used in the sentence? Does the 2nd sentence help explain this usage?

> And if you liketh all by oon assent (*Cant. Tales* A. 777)
> It liketh thee. (*Cant. Tales* A. 311)

13. Do you find more inversions of the usual actor → action → (receiver or complement if present) sequence in the ME selections than you found in EMnE and MnE? Do you find more inflections? How do you suppose these two facts are related?

V. OLD ENGLISH

The Teutonic roots of Old English, you remember, first arrived in England in the fifth century when, with the withdrawal of the Roman occupying forces, the continental Teutonic tribes succeeded in over-running large areas of the British Isles.

The first challenges the Celts had to meet when they found themselves without Roman protection were the frequent attacks by the warlike northern tribes of Picts and Scots. Several times the Celts called on their former occupiers for help, but the Romans were so busy defending their continental borders against increasing attacks by other European and Asiatic tribes that they were unable to lend any assistance. In desperation, Vortigern, a Celtic leader, is said to have made an agreement with the Jutes, who had their home in the northern half of the Danish peninsula (Jutland), wherby the Jutes were to fight the Picts and Scots in return for the Isle of Thanet, which forms the southeast tip of the present English county of Kent. The fierce Jutes were able to defeat the Picts and Scots, but they were so pleased with England that the Celts found their former allies had forceably settled themselves throughout Kent. The example set by the Jutes was soon followed by other continental tribes, and the succession of settlements by Jutes, Angles, and Saxons which continued for more than a century completely changed the character of the civilization in Britain.

The level of civilization which the Celts had attained under Roman influence was completely destroyed. The Teutonic invaders were accustomed to supporting themselves by hunting and agriculture, and their social organization was based on their families and clans; thus town life was not attractive to them, and the towns of the Romanized Celts sacked and burned. Eventually various tribes combined for greater strength, and seven separate kingdoms grew up. The seven kingdoms, Northumbria, Mercia, East Anglica, Kent, Essex, Sussex, and Wessex are spoken of as the Anglo-Saxon Heptarchy.

The Celts called all of their conquerors by the single name *Saxon*, and early Latin writers also called the people Saxons and the land Saxonia. The Teutonic language, however, was called *Englisc* (English), derived from the name of the Angles (in OE, *Engle*). Perhaps to distinguish the Teutons in Britain from those still on the Continent, the land also took its name from the Angles, and from about the year 1000, *Engla-land* (land of the Angles) was the common name for the country.

There was no single, uniform language spoken in England during this period, and from manuscripts which have been preserved, scholars recognize four Old English dialects: Northumbrian, Mercian, West Saxon, and Kentish. Apparently, there was important literature written in all four dialects, but under the leadership of King Alfred the Great, who reigned from 871 to 899, the West Saxon kingdom achieved cultural and political dominance over the others, and the West Saxon language became a kind of literary standard. Besides being a great military and political leader, Alfred was also a patron of the arts, and he himself translated and had other scholars translate much literature from Latin and the other Old English dialects into the West Saxon dialect. Almost all our Old English manuscripts are a result of Alfred's interest in learning, and what we know about Old English we have learned from Alfred's West Saxon manuscripts. The Old English selection which we will use as the basis of our examination of Old English is a portion of Alfred's translation of Boethius.

(1) The heaven may bring light days, and again that light with darkness
Se heofen mot brengon leothe dagas, one eft thæt leoht mid theostrum

conceal. (2) The year may bring blossoms and the same year again
behelian. Thaet gear mot brengan blosman ond thy ilcan geare eft

take [them] away. (3) The sea may enjoy calm waves and all creatures
geniman. Seo sae mot brucan smyltra ytha ond ealle gesceafta

may their habits and their will follow except for me alone. (4) I alone
motan heora gewunan ond heora willan bewitigan butan me anum. Ic ana

am deprived [of] minra habits and am allured to alien habits through tha
eom benumen minra theawa ond eom getogen to fremdum theawum thurh tha

unsatisfiable greed [of] worldy men. (5) Through these desires they me
ungefyldan gitsunge woruld monna. Thurh tha gitsunga hi me

have deprived [of] my name that I rightfully have should. (6) This
habbath benumen mines naman the ic mid righte habban sceolde. Thone

name I should rightfully have for I am[1] wealth and dignity but they
naman ic sceolde mid rihte habban thæt ic waere[1] wela ond weorthscipe ac hie

it have from me taken and they me have drawn, [in] their pride, and
hine habbath on me genumen ond hie me habbath gesealdne, heora wlencum, ond

given to their false riches [so] that I not may, with my habits, my
getehhod to heora leasum welum thaet ic ne not, mid minum theawum, minra

---

[1] thaet ic waere--this is actually the subjunctive form of the "to be" verb (wesan) and would correctly be translated "if I were." It has been translated as a simple indicative, however, since MnE would not employ a subjunctive construction in this instance.

History of the Language - Student Packet (insert)

ADDENDA

Corrections--to be inserted at pages 23 and 24

(1) The heaven may bring light days, and again that light with darkness
Se heofen mot brengon leohte dagas, ond eft thaet leoht mid theostrum

conceal. (2) The year may bring blossoms and the same year again
behelian. Thaet gear mot brengan blosman ond thy ilcan geare eft

take [them] away. (3) The sea may enjoy calm waves and all creatures
geniman. Seo sae mot brucan smyltra ytha ond ealle gesceafta

may their habits and their will follow except for me alone. (4) I alone
motan heora gewunan ond heora willan bewitigan butan me anum. Ic ana

am deprived [of] minra habits and am allured to alien habits through tha
eom benumen minra theawa ond eom getogen to fremdum theawum thurh tha

unsatisfiable greed [of] worldly men. (5) Through these desires they me
ungefyldan gitsunge woruld monna. Thurh tha gitsunga hi me

have deprived [of] my name that I rightfully have should. (6) This
habbath benumen mines naman the ic mid rigte habban sceolde. Thone

name I should rightfully have for I am[1] wealth and dignity but they
naman ic sceolde mid rihte habban thaet ic waere[1] wela ond weorthscipe ac hie

it have from me taken and they me have drawn, [in] their pride, and
hine habbath on me genumen ond hie me habbath gesealdne, heora wlencum, ond

given to their false riches [so] that I not may, with my habits, my
getehhod to heora leasum welum thaet ic ne not, mid minum theawum, minra

---

[1] thaet ic waere--this is actually the subjunctive form of the "to be" verb (wesan) and would correctly be translated "if I were." It has been translated as a simple indicative, however, since MnE would not employ a subjunctive construction in this instance.

duties carry out as all other creatures may. (7) Then my servants are
thenunga fulgangan swa ealla othra gesceafta moton. Tha mine theowas sindon

wisdom(s) and virtues and true riches. (8) With these servants was always
wisdomas ond craeftas ond sothe welan. Mid tham theowum waes on symbel

my past time; with these servants I am all the heaven encompassing and the
min plega; mid tham theowum ic eom ealne thone heofon ymbhweorfende ond tha

lowest I bring to the highest and the highest to the lowest:
nithemestan ic gebrenge aet tham hehstan ond tha hehstan aet tham nighemestan:

that is, that I bring humility to heaven and the heavenly blessings
thaet is thaet ic gebrenge eathmodnesse on heofonum ond tha heofonlican god

to the humble. (9) But when I ascend with my servants, then despise
aet tham eathmedum. Ac thonne ic upgefare mid minum theowum, thonne forseo

we this stormy world like the eagle when he up soars above the clouds
we thas styrmendan woruld swa se earn thonne he up gewit bufan tha wolcnu

[in] stormy weather [so] that him the storms hurt not may. (10) So I
styrmendum wederum thaet him tha stormas derian ne mahan. Swa ic

desire, o mind, that you (thou) you (thee) ascend to us if you (thee) like--
wolde, la Mod, thaet thu the fore up to us gif the lyste--

on the condition that you (thou), again with us the earth seek will for
on tha gerad thaet thu eff mid us tha eorthan secan wille for

god men's needs. (11) How not know you (thou) my habits--how earnest I
godna manna thearfe. Hu ne wast thu mine theawas hu georne ic

always was about good men's needs? (12) Know you (thou) how I wound about
symble waes ymbe godra manna thearfe? Wast thu hu ic gewand ymbe

Croesus needs (the) Grecian kings when that him Cyrus Persia(s) king seized
Creosos thearfe Creca cyninges tha tha hine Cirus Paersa cyning gefangen

had and him burn up would? (13) When him one on that fire threw, then
haefde ond hine forbaernan wolde? Tha hine man on thaet fyr wearp, tha

rescued I him with heavenly rain. (14) But you (thou), you (thee)
alysde ic hine mid heofonlicon rene. Ac thu, the

overconfident because [of] your (thy) rightousness and because [of] your
fortruwudest for thinre rihtwisnesse ond for thinum

good will thought that you (thee) nothing unjust to happen never might--
godan willan wendest thaet the nan wuht unrihtlices on becuman ne mihte--

As if you (thou) would the reward [of] all your (thy) good works in this
swelce thu woldest tha lean ellra thinra godena weorca on thisse

duties carry out as all other creatures may. (7) Then my servants are
thenunga flugangan swa ealla othra gesceafta moton. Tha mine theowas sindon

wisdom(s) and virtues and true riches. (8) With these servants was always
wisdomas ond craeftas ond sothe welan. Mid tham theowum waes on symbel

my past time; with these servants I am all the heaven encompassing and the
min plega; mid tham theowum ic eom ealne thone thofon ymbhweorfnde one tha

lowest I bring to the highest and the highest to the lowest:
nithemestan ic gebrenge aet tham hehstan ond tha hehstan aet tham nighemestan

that is, that I bring humility to heaven and the heavenly blessings
thaet is thaet ic gebrenge eathmodnesse on heofonum ond tha heofonlican god

to the humble. (9) But when I ascend with my servants, then despise
aet tham eathmedum. Ac thonne ic upgefare mid minum theowum, thonne forseo

we this stormy world like the eagle when he up soars above the clouds
we thas styrmendan woruld swa se earn thonne he up gewit bufan tha wolcnu

[in] stormy weather [so] that him the storms hurt not may. (10) So I
styrmendum wederum thaet him tha stormas derian ne mahan. Swa ic

desire, o mind, that you (thou) you (thee) ascend to us if you (thee) like--
wolde, la Mod, thaet thu the fore up to us gif the lyste--

on the condition that you (thou), again with us the earth seek will for
on tha gerad thaet thu eff mid us tha eorthan secan wille for

good men's needs. (11) How not know you (thou) my habits--how earnest I
godna manna thearfe. Hu ne wast thu mine theawas hu georne ic

always was about good men's needs? (12) Know you (thou) how I wound about
symble waes ymbe godra manna thearfe? Wast thu hu ic gewand ymbe

Croesus needs (the) Grecian kings when that him Cyrus Persia(s) king seized
Creosos thearfe Creca cyninges the the hine Cirus Paersa cyning gefangen

had and him burn up would? (13) When him one on that fire threw, then
haefde ond hine forbaernan wolde? Tha hine man on thaet fyr wearp, tha

rescued I him with heavenly rain. (14) But you (thou), you (thee)
alysde ic hine mid heofonlicon rene. Ac thu, the

overconfident because [of] your (thy) rightousness and because [of] your
fortruwudest for thinre rihtwisnesse ond for thinum

good will thought that you (thee) nothing unjust to happen never might--
godan willan wendest thaet the nan wuht unrihtlices on becuman ne mihte--

as if you (thou) would the reward (of) all your (thy) good works in this
swelce thu woldest tha lean ellra thinra godena weorca on thisse

world have. (15) How mightest you (thou) remain in the midst (of the)
worulde habban. Hu mihtest thu sittan on middum

common country that you (thou) not shouldest that same suffering as other
gemaebum rice thaet thu he sceoldest thaet ilce getholian thaet othre

men (have)? (16) How might you (thou) exist in (the) midst [of] these
men? Hu migtest thu beon on midre thisse

changes that you (thou) also with hardship some evil not feel? (17) What
hwearfunga thaet thu eac mid earefothe sum eofel ne gefeldest? Hwaet

sing the poems else concerning this world but (the) various changes [of]
singath tha leothwyrhtan othres be thisse woruld buton mislica hwerfunga

[never]
this world? (18) What is you (the) then that you (thou) therewith not not
thisse worulde? Hwaet is the thonne thaet thu thaer mid ne ne

change? (19) What care thou how you (ye) change, since I always with [illegible]
hwearfige? Hwaet recst thu hu ge hwearfian, hu ic siemle mid [illegible]

you (thee) am? (20) (To) you (thee) was this change better because you [illegible]
the beo? The was theos hwearfung betere fortham the

these worldly goods too well (did) not desire, and because you (thou)
thissa woruld saeltha to wel ne lyste, ond thaet thu

you (thee) moreover better [did] not believe [in them].
the eac betre na gelefde.

The English language has undergone such enormous changes since the Old English period that it is impossible to read without special study. At first, in fact, Old English looks even stranger than French or German, because it makes use of several letters no longer in our alphabet. For the sound th, Old English used ð as in bað (bathe) and þ in þin (thin). In the selections which follow, however, both these characters have been transcribed as th. The sound of a as in hat was represented by the grapheme ae , and several other sounds which are common to both Old English and Modern English were written with different letters than those we use to represent them in Modern English. These differences which are immediately apparent, however, are not difficult to overcome. The spelling of the words is simply a convention, and makes no difference in the spoken language, and the differences in pronunciation are not random ones, but follow certain definite rules.

A. OLD ENGLISH SOUNDS

Vowels (tables follow those in Bright's Anglo-Saxon Reader, revised by James R. Hulbert, New York, 1935)

a as in father.
æ as in at, man.
e as in let, men.

ē as in they.
i as in hit, sit, in.
ī as in machine.
o as in spot.
ō as in boat.
u as in put.
ū as in rule.
y as in German hübsich (mid back vowel—rounded lips, foreward glide)

Dipthongs

Consonants

b, d, l, m, n, p, r (trilled), t, and w are pronounced as in Modern English.
c usually has the sound of k. When it precedes or follows a front vowel (i, æ, e) as in cild (child) or ceap (cheap) it has approximately the sound of ch in choose. (OE ceosan).
f, when it begins or ends a word, in the combinations ff, fs, ft, and in most medial positions has the usual Modern English sound. Between vowels and voiced consonants (b is a voiced consonant, p is an unvoiced consonant) it has the sound of v.
g is pronounced like ÿ in you except when doubled, when it precedes a back vowel, or in the combination ng, when it has the sound of g in go.
cg is pronounced like dg in ridge.
h at the beginning of words is pronounced as it is in Modern English. Elsewhere as the h in German ach or ich.
s is like the s in so except between vowels, when it has a z sound.
sc like Modern English sh.

B. GRAPHEMIC CHANGES

1. geare - year
dagas - days
plege - play
ge - ye
frogge- frog
cyning- king

Examine the differences between these Old English words and their Modern English cognates. (Cognates are words in different languages which are related in origin.) Can you formulate a general statement about the way the OE g has changed? Since graphemic changes usually reflect pronunciation, what does this change suggest about pronunciation of OE g?

2. heofen - heaven
eofel - evil

What has tended to happen to f between vowels? What does this suggest about OE pronunciation of f in this position?

3. sceold - should

How has sc changed in MnE? What does this suggest about the OE pronunciation of sc?

4. weorc - work
ilcan - ilk
secan - seek
cyning- king

What has happened to c? What does this suggest about the OE pronunciation of c?

5. fyr - fire
cyning- king
lyste - list

What has OE y become in MnE?

6. Look at these two lists. Under what conditions has b changed?

blosman - blossom
betre - better
bestan - best
brengon - bring
baernan - burn
butan - but
habbeth - have
habban - have

7. Using the examples given for the previous questions, decide whether l, d, m, n, r, s, t, th, p, and w have changed.

8. The grapheme eo seldom appears in MnE. What different combinations of letters has it become?

heofen - heaven
leothe - light
sceold - should
eorthan - earth
weorc - work
eofel - evil
heora - their

9. The grapheme ae does not appear in MnE. What has replaced it?

sae - sea
baernan - burn
thaet - that
craeft - craft
waes - was

10. What does this pair of words suggest about what happened to ea at the beginning of words?

ealle - all

11. What different letters now represent the OE grapheme e between consonants? Which is most common? Does the e in the MnE words have an identical sound in each case? In OE there were two words for bring, brengon and bringon. Does this suggest one reason for the variations in the MnE spelling? Does the variety of replacements for eo in question 8 and e in this question suggest a reason for the difficulty of MnE spelling?

brengon - bring
wederum - weather
secan - seek
plega - play
eofel - evil
betre - better
bestan - best
me - me

B. DERIVATIONAL AFFIXES

1. Examine this list of words. How many adverb markers seem to have been common in OE? How did this simplify in ME? In MnE?

georn - eager
blithe - joyful

georne - eagerly
blithe - joyfully

2. Examine this list of words. How does OE form adjective comparisons? What did the ra become in ME? In MnE? What does this suggest about the way the pronunciation of this inflection changed?

(old) eald - ieldra - ieldest
(young) geong-giengra - giengest
(high) heah - hiehra - hiehst

3. Examine this list of words. Can you formulate a rule for what happened to the OE -as inflection on plural nominatives (subject forms) MnE? What do these spelling changes indicate about pronunciation?

dagas - days
stormas - storms
thearoas- servants
wisdomas- wisdoms
craeftas- crafts

4. Examine this list of words. Can you think of any MnE nouns that form their plurals this way?

blosma (blossom) - blosman
wela (wealth) - welan

Why do you suppose we no longer say blosman?

5. Examine this example from sentence 10 of Alfred's Boethius.

tha eorthan secan will for godna manna theorle

A MnE translation would read

will seek the earth for good men's need

If Alfred's sentence had read seo eorthe secan will . . ., it would be translated the earth will seek . . .. Notice the different endings on both the noun and the noun determiner in the two versions. Would a speaker of Old English be more likely to know the function of a word from its position in a sentence, or from the inflections of it and its determiner?

6. What word necessary in the MnE translations does not appear in the OE text?

I alone am deprived (of) my habits
Ic ana eom benunen mina theawa (sentence 3)

the unsatisfiable greed (of) worldly men
tha ungeftyldan gitsunge woruld monna (sentence 4)

the reward (of) all thy good works
tha leon eallra thy godena weorca (sentence 4)

The regular form of my is min; habit is theaw, of men, menn, and of works, weorc. Does the form of each of these words as it appears in the text suggest a signal which Alfred could use to indicate the "of" idea without using of? Do the ra of eallra and na of godena appear to be alternative signals for the "of" idea?

7. Examine these phrases from Alfred's Boethius:

From sentence 4: to fremdum theawum - to alien habits
6: mid minum theawum - with my habits
8: mid tham theawum - with these servants
9: mid minum theawum - with my servants
6: to heora leasum welum- to their false riches
8: aet them eathnedum - to the humble

The subject form of habits is theaw; the subject form of servant is theow; of riches, wela; of humble, eathmod. What function does each noun fulfill in the examples?

The subject form of foreign is fremde; of my, min; of these, tha; of false, leas. Why do you think that each noun and each of the words which signal the nouns have the ending it has?

8. In the previous questions you have seen that OE nouns can take several forms. For example, if an Old English speaker wanted to use theaw (habit) as the subject of the direct object of a sentence, he would say theaw (singular) or theawas (plural); if he wanted to indicate the "of" idea, he would say theawes (singular) or theawa (plural), and if he wanted to use it as an indirect object or the object and preposition he would say theawe (singular)

or theawum (plural). Other OE nouns make similar changes to indicate each of these ideas. If he wanted to use an adjective to describe theaw, the form of the adjective would also change in each instance, and if he used a noun determiner (such as the) its form would also change.

Modern English doesn't retain these complex noun, adjective, and determiner forms. What devices do MnE speakers use to communicate these ideas?

C. PERSONAL PRONOUNS

In the previous section you discovered that nouns, adjectives, adverbs and the determiners for these form classes had several forms in OE. Fill in the blank spaces in the following chart by examining the underlined pronouns in the indicated sentences from Alfred's Boethius to discover the forms of OE personal pronouns.

SINGULAR	Subjective	Objective	with Preposition	Possessive
First person	(3)	(4)	(2)	(7)
Second person	(9)	(9)	(13)	(13)
masculine Third person	(8)	(11)	him	his
feminine	heo	hie, he, heo	hiere	hiere
neuter	hit	hit	him	his

DUAL*

First person	wit	unc	unc	uncer
Second person	git	inc, incit	inc	incer

PLURAL

First person	(8)	us, usic	(9)	user
Second person	(18)	eowic, eow	eow	eower
Third person	(5)	hie, he	him	(2)

*An Old Englishman did not, as we do, use the plural pronoun when speaking of two people. Old English had a special number (the dual number) for speaking of two people in the first and second persons. Thus, rather than saying "we," or "we two," he would say "wit"; rather than saying "you," or "you two" he would say "git," and so on in the objective, preposition, and possessive forms.

1. What graphemic changes do you find between OE and MnE pronouns?

Compare the OE forms also with ME and EMnE. Is the change in the 2nd person singular also only graphemic? Are there any circumstances in which the "thou" forms are still used by speakers of MnE?

2. Look at the 3rd person neuter singular forms. It is easy to see how hit became it, but can you form a hypothesis explaining why him and his changed to it and its?

3. Look at the third person feminine singular subjective and objective forms, and the 3rd person plural forms. Can you form a hypothesis explaining why these forms have changed?

4. Look at the 3rd pronoun in sentence 10, and the last pronoun in sentence 20. What pronouns would MnE speakers use to express this reflexive idea?

5. Look at the when . . . then constructions in sentence 9 and 13. Would you double these time markers in MnE?

6. It is easy to see why it would be necessary to choose the proper pronoun gender. If you talk about a man you would sound awfully silly saying she, and when you talk about the sea or a year, you call them it. The Old Englishman made these distinctions not only with pronouns, but with most noun determiners as well. Examine this list of words. All the nouns are subject forms, but each determiner indicates a different gender. Would we assign the same gender to each of these nouns? Does it appear that OE assigned gender to nouns because the thing spoken of was actually male, female or neuter, or simply as a grammatical convenience?

   (Sentence 1) Se heofen - the heavens [masculine]
   (Sentence 2) Seo ae - the sea [feminine]
   (Sentence 1) Thaet gear - the year [neuter]
   (Sentence 17) Tha leothwyrn - the poets [plural]

7. How many ways do you find the word thaet translated? Does it seem to have a broader function than MnE that?

D. VERBS

1. What two types of changes do these two OE verbs make to form their past tense (preterite), plural preterite, and past participles (5th form)?

Infinitive	Preterite	Plural Preterite	Past Participle
singan (to sing)	song	sungon	sungen
plegian (to play)	plegode	plegode	plegod

How does sing make these changes in MnE? How does play make these changes in MnE? These two verbs illustrate the major classifications of OE verbs. Those (like sing) which change the vowel in the main part of the word are called strong verbs, and those (like play) in which the stem vowel remains the same and to which a -d suffix (-ed in MnE) is added are called weak verbs.

3. Examine the following lists of strong and weak verbs. What ending signals the infinitive form in both lists? What is the infinitive ending in the ME equivalents? What does this tell you about pronunciation changes?

4. How many kinds of vowel changes do the strong verbs make use of to form the preterite?

5. What signals the weak verb preterite?

6. What signals the strong verb plural preterite? Does the changed signal for the plural preterite in ME suggest a pronunciation difference?

7. What signals the weak verb plural preterite?

8. What signals the strong verb past participle?

9. What signals the weak verb past participle? Is the ge prefix preserved in ME? In EMnE? In ME?

10. Do all the ME and MnE equivalents of the OE strong verbs form their principal parts in the same way the OE verbs do?

11. Is there an OE strong verb which can be either strong or weak in MnE?

12. Formulate a hypothesis about the changes verbs have tended to undergo through the OE and ME periods to their MnE forms.

Strong Verbs

Infinitive	1st & 3rd Person Singular Preterite	Plural Preterite	Past Participle
(to glide) glidan	glad	gliden	gliden
(to dive) dufan	deaf	dufon	dofen
(to melt) meltan	mealt	multon	molten
(to steal) stelan	stael	staelon	stolen
(to eat) etan	aet	aeton	eten
(to step) steppan	stop	stopon	stapen
(to blend) blondan	blend	blendon	blonden

Weak Verbs

(to perform) fremman	fremmede	fremmede	(ge)fremed
(to love) lufian	lufode	lufode	(ge)lafod
(to live) libban	lifde	lifde	(ge)lifd

E. SYNTAX

1. Sentence one in the Boethius selection is a compound sentence. Examine the first clause of the compound. Does it fit one of the basic sentence patterns? Does the second? What element has not been compounded? What elements have been shifted? Is this shift

made in MnE?

2. Make the same analysis of the third sentence and the 13th sentence. What can you conclude about the possible shifts of OE inflected verbs and direct objects? Can these shifts be made in ME and EMnE?

3. Examine the interrogative sentences (11, 12, 15, 16, 17, 19). Would MnE form these questions in the same way? Does the use of the function word do in questions appear to have been common in OE? How does interrogation in OE compare with interrogation in ME and EMnE?

4. Examine the negation in sentences 6, 9, 11, 15, 16, 18 and 20. What is the position of the negative particle in relation to the verb? What is peculiar about the negation in sentence 18? How does negation in OE compare with negation in ME and EMnE?

5. What is peculiar about the form of the personal pronoun in this construction from sentence 20?

thee	these	worldy	goods	too	well	(do)	not	desire
the	thissa	woruld	saeltha	to	wel	ne		lyste

What is the subject of this clause? What is the object? Do ME and MnE preserve this usage?

6. Make some generalizations about the changes English has undergone in the last thousand years in matters of inflection, syntax, and word forms.

This completes our examination of the development of language over the last thousand years. Of course there was not space enough to treat every detail of these complex transitions, but the basic directions of its development have been illustrated.

We have been able to see the tendencies toward the loss of inflection and the fixation of word order and the development of functions words as the principal devices to indicate grammatical relationships. We have considered some phonetic changes and the tendency toward the standardization of forms, the historical origins of the language, and the influences of foreign languages on it.

Tracing these changes in the forms of standard English from period to period has shown us something about what we call "correct" or "proper" English today. The Old English text which we read was in the West Saxon dialect, spoken south and west of the Thames River. West Saxon was the standard English of a thousand years ago, not because it was somehow a better language than the Kentish or the Mercian dialects, but because under a few powerful rulers (including Alfred, who made the translation of Boethius which we read) the West Saxon kingdom had achieved social, political and cultural dominance over the rest of England. The London dialect which emerged out of the confusion of dialects spoken during the centuries of French domination was probably no better as a tool of expression than any of the dialects being spoken during the period, but since London was the political, cultural and economic center of England, the London dialect became standard speech.

Thus we have seen that the establishment of a particular type of speech as a "standard" is not simply a matter of linguistic considerations. London speech was probably no more efficient or expressive than Canterbury or Nottingham speech, but the political, social and economic conditions did not lead to the expansion of these areas as they did for London.

The same point of view is relevant today. The forms of English which are considered standard today have gained this recognition not because there is something about the type of speech itself which makes it any better than the numerous dialects which you hear around you. Standard speech has become "standard" simply because of wide-spread usage which is due largely to factors completely outside the language itself.

Thus London English is satisfactory for most speakers in Southern England, but there is no reason for its adoption in New York or Omaha or San Francisco. Further, there is no reason why mid-westerners should speak like New Yorkers, or why "correct" pronunciation in Georgia should sound identical to "correct" pronunciation in Maine.

We have also seen something of the historical relationships of dialects to each other and of standard to sub-standard forms. The doubled negative of Chaucer's speech, for example, is considered substandard today. All this, of course, does not make a mastery of standard English, especially its written forms, any the less important. It is important that as an educated member of society you are able to express yourself in the forms which are accepted as standard by your associates, and it does not give you a reason to remain ignorant of the standard forms using the excuse that the acceptance of these forms is not a matter of logic or efficiency. However, you should be able to discriminate intelligently between forms, and recognize that what we call correct usage is not (or should not be) something created by the authors of text books, but the result of continual (and continuing) language changes which have been going on for more than a thousand years, and which have followed certain historical patterns.

A CURRICULUM FOR ENGLISH

Student Packet

WORDS AND THEIR MEANINGS

Grade 8

Copyright, The University of Nebraska, 1965
Experimental Materials
Nebraska Curriculum Development Center

Core Texts: None

Supplementary Text: None

Objectives:

1. To increase your control of language
2. To forestall confusions which arise from failure to understand how words can be used meaningfully.
3. To show how you use words as "meaningful" tools.
4. To increase your knowledge about your language.
5. To clarify your understanding of methods of explaining words.
6. To increase your facility in using these methods.

Outline

I. Introduction (Exercises 1-3)

II. Investigation

  A. Where and How We Learn the Meanings of Words: Ages and Contexts (Exercises 4-10)

  B. How and Where We Learn the Meanings of Words: Methods of "Teaching" and "Learning" (Exercises 11-24)

  C. How We Know We Know Words (Exercises 25-29)

  D. Where Not to Look for the Meaning of a Word (Exercises 30-33)

III. Conclusions: The Nature of Meaning

  A. The Nature of Meaning

  B. Composition Assignments

SECTION I.

A. Why Study Words?

Nothing in man's development from his rude beginnings is as alive and fascinating as his capacity to use language. Words—from the first waning cry of primitive man to the latest news flash in the twentieth century—have been and continue to be the most living of man's creations. They have more vitality than anything else we have fashioned. They can acquire strength and lose it; they can be transformed in character; they can gather evil about them; or they can prod our wits and lift our hearts. They can be persuaders and fortifiers, tranquilizers and irritants, builders and destroyers, or forces for good or evil. They are so influential and powerful because their significance does not lie in their syllables and letters, but in the games we play with them. Words are tools which we use in fashioning every detail of our lives: the words we hear, the words we use, and the unconscious assumptions we make about them help us to shape our beliefs, our prejudices, our ideals, and our aspirations.

We are concerned here with only one set of assumptions—the assumptions we make about how words mean. How can this be so important that you should study it? You act on the basis of these assumptions, that's how. And if the assumptions are bad assumptions you can get in dutch by acting on them. For example, the teacher may give you an assignment, "For tomorrow, compare this story with the one we read yesterday." When she reads your answer, she may say "But this is only half done; you've only listed the ways in which these stories are similar; you haven't talked at all about how they are different." And you may answer, "But you only said to compare them. You didn't say to contrast them, too." What has happened here? You have apparently held that the word "compare" has one right true use, when, as the teacher may point out in reply to you, sometimes the word means list similarities, sometimes it means list similarities and differences; sometimes it only means look at two things, sometimes it means look at two things and judge ("compare, comparison proves."): in short it has several uses. And by assuming it had only one use, you in effect misunderstood the assignment and did less well than you might otherwise have done. Similarly, someone else may have had no paper to turn in. In explanation they might have said "Well, 'compare' doesn't mean to write out anything, it only means to look at two things side by side'." What is this person assuming? Again, that a word has only one right use.

Or consider this non-academic situation. "But, mother, I don't have any friends." "Well, what do you call Jane, Mary, and Dawn? enemies?" "No, you know what I mean, real friends. A real true friend is someone who always thinks of you, someone who does just what you do, likes what you like, and can share all your feelings. And I don't know anyone like that." "So that's what all this moping is about? Don't be absurd. Of course you don't. And you never ~~will. And~~ no one ever has." "But mother, that's what 'friend' means!"

Again the assumption seems to be that there is one right, true use of a word, the word 'friend'. And in this instance the assumption led to getting not into trouble, but at least into emotional distress. The point is that you do act on the assumption that words mean in a certain way; further, with a different set of assumptions, you will in some cases act differently.

Our intelligence becomes "bewitched", as a twentieth century philosopher, Ludwig Wittgenstein, put it, bewitched by our language, bewitched by our assumptions as to how words must mean. And when our intelligence is so bewitched we sometimes act foolishly, whether we are junior high students, teachers, or scientists. Perhaps these assumptions will bear looking into, and if they are not sound, perhaps they will bear remodelling as well.

B. Introductory Exercises

Exercise 1: From What Sources do We Learn Words?

Read through the following list of words:

not
waste
broom
drama
for
adventure

today
socks
the
neat
winner
perhaps

on
to
tag
his
grandma
keen

dummy
touchdown
parable
an
catch
but

salt
fable
later
you're it
synonym
shut up

a. Are there any you do not know?
b. Which did you probably learn from your family or in the home?
c. Which did you probably learn from friends or on the playground?
d. Which did you probably learn from your teacher or books in your studies?
e. Add to the lists: list other words you probably learned at home, from friends or on the playground and in class or in studying.

Exercise 2: How do We Learn Words?

a. Compare these five situations: how are they alike?

i. At the dinner table, Father says "Salt, please" and Mother passes him the salt cellar. A moment later Mother says "Salt, please," and Father passes her the salt cellar. Then holding the salt cellar, Mother asks the child "Would you like some salt?" And the child grabs the pepper cellar (just like the salt cellar), and tries to "salt" his food. His parents both laugh.
ii. At a birthday party for a four year old, the children sing "Hail, Hail, the Gang's All Here." For some days thereafter, the four year old can be heard to sing "Hail, Hail, the gangle's here. Now we'll have a lot of fun." One day he finally asks, "What's a gangle, mommy?"
iii. The child asks his mother to get him a drink, and she says "Just a minute," and doesn't do it. He asks his father to play with him, his father says "Just a minute," and doesn't do it. The child's mother then asks him to lie down for his nap and the child answers "Just a minute," and doesn't do it.
iv. The mother pokes the baby in the nose and says "Nose," and this happens several times. Then the baby pokes himself in the nose and says or tries to say, "Nose."
v. The child is playing with several other children, the oldest of whom repeatedly begins his sentences with "Gol" as in "Gol, but he's dumb." Later, when he comes to the table for supper he says "Gol, but I'm hungry."

b. Compare these five situations: how are they alike? how do they all differ from situations in a above?

i. The father is reading a fairy tale to his three small children. He reads the sentence, "The poor peasant sat beside his hearth." Here his small son interrupts the reading, "What's a hearth?" he asks. "A hearth is a fireplace," the father answers, "a kind of an open cupboard made out of bricks and you burn wood in it." And the son says, "It's like heart, isn't it?"

ii. The mother says "You better get your pants and jeans on if you want to go with me." The son replies "Pants? They aren't pants. They're shorts." And the mother says "Pants or shorts. You can call them either one. And you better get them on before I—"

iii. The child is playing with a group of his friends. An older boy rides up on a bicycle. The child says "Your trike is the same color as mine." The older boy answers "Boy, are you dumb. Did you guys hear him? He called my bike a trike. He don't even know a bike from a trike. That's a trike. This is a bike. Bike, bike, bike. See?"

iv. "What's 'infinity' mean?" the child asks. The teacher replies, "It means lots and lots, more than anyone can count."

v. The mother asks the father "Did you pay the rent?" And the child interrupts "What's the rent mean?" "Rent is the money you give a man who lets you use his things. Daddy gives the nice man who painted our house money because he let's us live in his house. This is the nice man's house, but he lets us live in it, so we give him money. That's rent."

c. Compare these three situations. How are they alike? How are they all different from the situations in a and b above?

i. The child is reading the battle scene in *Paradise Lost*; Book VI, lines 537ff. "'Arm, Warriors, arm for the fight The foe at hand,
Whom fled we thought, will save us long pursuit.
This day; fear not his flight: so thick a cloud
He comes, and settled in his face I see
Sad resolution and ....'"

He stops. "Sad resolution," he repeats; and he thinks "That's strange. I wonder if there's a note on this." So he turns to the glossary at the back of the book, and finds "541, sad: settled."

ii. The student is preparing for class, reading his packet on syntax, making notes as he reads. He reads "Here is a collection of sentences which you might expect to find in a first grade primer. In the eighth grade these may be called kernel sentences. They contain the headwords which are vital as the skeleton of the sentences." And he writes in his notes: "Kernel sentences: skeleton sentences which can be expanded."

iii. The teacher ends the hour by saying "Tomorrow we'll begin to discuss phonology," and as she says this she writes "phonology" on the board. The student writes in his notebook: "Next time phanology." Later he goes to the dictionary and looks up "phanology." He doesn't find it. So he tries "phonology," and finds "a) phonetics, b) phonemics, c) phonetics and phonemics. 2) the study of the evolution of speech sounds, especially from one status to another within a particular language." He shrugs his shoulders, writes in his notebook "Phonology —study of sound."

d. Compare these three situations: how are they alike? how are they all different from the situations in a, b, and c above?
   i. A boy watching television turns to his father and says, "What's a nickel?" His father reaches into his pocket, draws out some change, and selects a nickel. "Here's a nickel," he says.
   ii. Two boys are walking toward the playground. One asks the other, "How'd you tear your sock up like that?"
   "It got in the sprocket on my bike." "The sprocket?"
   "The wheel the chain's on." "Oh!" A third boy rides up on a bike. The first boy, pointing to the rear wheel says, "This the sprocket?" "No, this thing, with the pedals on it. My sock got in here and I had to tear it out."
   iii. The teacher said, "Would you put an interrogation point after this sentence?" "Interrogation point?" "Yes, one of these," and she draws ? on the board. "A question mark?" "Yes." "Yes, I'd put an interrogation point after that sentence."

Exercise 3: Summary

Refer again to the list of words in Exercise 1.

a. Which did you probably learn in situations like those in exercise 2a?
b. Which did you probably learn in situations like those in exercise 2b?
c. Which did you probably learn in situations like those in exercise 2c?
d. Which did you probably learn in situations like those in exercise 2d?
e. List other words that you probably learned in each of these four situations.
f. Which way did you learn the most words?
g. Which way did you learn the fewest words, probably?

SECTION II. INVESTIGATION

In the introductory exercises you thought about typical experiences with learning language, and you drew some tentative conclusions about the who and the how of learning words. That is, you identified the most important sources from which ("who") and the methods by which ("how") we learn most of our words. Now we want to refine the preliminary conclusions.

A. Where and How We Learn the Meanings of Words: Ages and Contexts

Exercise 4: Baby Talk

One of the most interesting of recent studies of children's language is Ruth Hirsch Weir's Language in the Crib (Mouton & Co., The Hague, 1962). Professor Weir, a linguist at Stanford University, placed a microphone near the crib of her 2 year old son, Anthony, and recorded the noises he made as he settled down to go to sleep. The boy was completely alone when the recordings were made. When the boy was nearly three years old, he stopped talking to himself like this before going to sleep. Here is part of what he said one night just as he said it.

1. Don't touch Mommy Daddy's desk
2. should

3. He say so, he say so
4. Daddy's desk and Mommy's desk
5. Don't go on the desk
6. Don't take Daddy's glasses
7. Don't take it off
8. Don't take the glasses off
9. Daddy's wearing glasses
10. Daddy always
11. Dadada
12. Leave it
13. Daddy's glasses
14. Doggie, Mommy, cookie, Doggie, Mommy, cookie

a. Who is the boy talking to?
b. From whom did the boy probably learn the words he used there?
c. Compare the first and fourth utterances; does the boy seem to be correcting himself? in what way?
d. Where else does the boy seem to be playing with syntax and/or substitution of form classes?
e. Notice the beginning sound of each of the words in the first utterance. How does the boy seem to be playing with sound patterns here? Does he do this anywhere else?
f. Compare the seventh and eighth utterances; how does the child seem to be playing with meaning here?
g. Which of the fourteen statements are meaningful statements? In what way are they meaningful? What would the child appear to be saying to himself in these meaningful statements? Does the situation in which they are made affect their meaningfulness? Are the meaningful statements used differently than the meaningless statements?
h. What kinds of words (if this is a typical sample) does a child learn to use in the home? monosyllabic or polysyllabic? Pronouns and function words? verbs? adjectives? concrete nouns? abstract nouns? familiar words? technical terms?

Exercise 5: More Baby Talk

Now try another of the boy's bedtime soliloquies:

1. Step on the blanket
2. Where is Anthony's blanket, where is Anthony's blanket
3. Where's hiding
4. Books
5. Down, down
6. Have the books today
7. I take the white blanket off
8. On the blanket
9. Under the blanket
10. Sleep go
11. What a blue blanket
12. What the take the blanket

a. Who is the boy talking to?
b. From whom did the boy probably learn the words used here?

c. Compare the eleventh and twelfth utterances, and the seventh and twelfth; how does the child appear to be experimenting with the use of the word "take"? In what way has he stepped over the grammatical bounds of English?

d. What does he appear to be doing in the third utterance?

e. What does he appear to be doing in utterances eight and nine?

f. Again, if this sample is typical, what sort of words does the child learn from this source? monosyllabic? disyllabic? polysyllabic? pronouns and function words? verbs? adjectives? concrete nouns? abstract nouns? familiar words or learned and technical words?

Exercise 6: Kids Say the Darndest Things

Consider the following instances in which a child's language has been observed and recorded.

a. It was about 10 o'clock in the morning and the three year old boy still didn't have his socks on, something that happened very frequently. His mother, a bit put out by this, sent him upstairs, saying, "Now you get those socks on right now or you'll spend the day in bed." A few moments later she went up the stairs after him, asking, "Do you have your socks on?" The boy answered "Yes." Then she saw him still with bare feet, his socks in his hand. "Why you don't either! Why did you tell me you did?" "But Mommy," the boy protested, "I couldn't find my socks on and now I did."

   i. Can you explain how the child came to say he did have his socks on when he didn't have them on?
   ii. How did he use the form "socks-on"? That is, what is the use to which he puts the form?
   iii. Under what circumstances might he have learned to use this form?
   iv. Does his use involve strange syntax? or strange meaning? or both?
   v. How might he learn that he had made a wrong move with language here?

b. Two three-year-old-girls, neither of whom could read, were playing with a Monopoly set. One of them, Heather Ellen Stanley, picked up a Chance card, studied it, and declaimed, "Heather Ellen Stanley may go seven spaces. Amen." The other girl, Dawn Sharon Wolf, did the same, omitting "Amen." This happened several times. Then Dawn, the second girl, also added "Amen" to each "reading" of the Chance card. Later Dawn said, "I'm done playing Monopoly. Amen."

   i. Did Dawn use the word "Amen" in the same way as Heather used it?
   ii. Did Heather use it the way adults do? (Notice that she did not say "Have you got any amen?" or "I'll amen for a while." But then, adults seldom "read" "Amen" on a Chance card.) Does Heather's use involve strange syntax? meaning? both? neither?
   iii. Where might Heather have learned "Amen"? could she have seen an amen? Would she ask "What is an amen?" Where and how did Dawn learn "Amen"?
   iv. What sort of a word is this?
   v. How is learning to use a word sometimes like learning to use a Chance card? (Since they couldn't read, why did the girls attentively study the cards?)

c. Art Linkletter in Kids Say the Darndest Things has recorded the answers which children have given him when he asked them to define words. Here are some of those answers:

"What's your definition of 'genius'?"

"Someone who has wheels going around in his head all the time."

"He's a fellow who gets into trouble; then some moron comes along and gets blamed."

"What's a gentleman?"

"A man who pays for ladies' dinners."

"A man who fixes pipes for other people."

"Waiting for Mother to finish grace while supper gets cold."

For each of these definitions you might ask yourself these question:

i. Does it show that the child understands the word?
ii. Does it show that the child understands the meaning of the word? the use of the word? Could he use the word, probably? Might he misuse it? how?
iii. Where might he have learned the word?
iv. Are your answers to questions 1 through 4 to be changed if the child was just trying to be cute?

d. In the situations presented in a, b, and c above, you have observed somewhat more of the trial and error nature of learning words by exposure to people using them, as well as some of the kinds of words which we acquire in this way as small children. But what sorts of words are not acquired in this way? This exercise suggests some of the answers to that question. Each of the following groups of words is comprised of words that are all used in a similar context. Of each group you are to ask two questions:

(1) Are these words familiar to you?
(2) If so, how and where did you probably acquire them? If not, why not?

i. you're it, out, tag, King's X
ii. cricketer, wicket, batsman, bowler, bail, wicket keeper
iii. pawn, castling, gambit, mated
iv. moderato, espressivo, forte, andante
v. oeuvres, temoignent, ont, jamais, ete

e. In each of the following, you'll find a word which is (presumably) familiar to you, and, moreover, familiar to you simply from your exposure to its use in ordinary language. But after each word, you'll also find two sentences, first a sentence in which the word is familiar and second a sentence in which the word may not be familiar. Read carefully through them, then answer the questions which follow.

i. presto
And presto! there it was.
That's presto, presto! Play it quickly!

ii. grammar
In studying grammar you learn about form classes and things.
The grammar of the word "dark" permits us to use it concerning either colored objects or vowel sounds.

iii. front
From the front it looks OK but it hangs crooked in the back.
It was a nice location, fronting a park.

iv. mat
On their door step was a big rubber welcome mat, but we couldn't go in.
How should I mat this picture?

v. nail (v.)
They nailed Him to a cross.
O be thou nail'd unto my heart.
(a) why is the familiar word unfamiliar?
(b) what is it about the way we use words that enables the familiar to be unfamiliar?
(c) how does this complicate the problem of learning by exposure?
(d) these examples suggest that what we call "learning a word" might often be better called "learning a use for a word." Explain.

f. Compose five pairs of sentences of your own in each of which a single word is used in two different ways.

g. Consider the following sentences, each of which uses the word "give":

(a) Give in?
(b) Give up?
(c) Give everybody a piece.
(d) He's really stubborn, man; he won't give an inch.
(e) Give me a turn, too.
(f) Give and take, you guys, don't go getting mad.
(g) There wasn't any give left in the inner tube.
(1) Do you understand all of these sentences? Could you have used or have you used them yourself (i.e., can you paraphrase each sentence)?
(2) Does "give" mean the same in all of the sentences?
(3) How did you probably learn to understand or use "give" in these several ways? When you had learned the first use (whichever you learned first) did you automatically know the others?
(4) Thus learning by exposure often involves not just learning a word, but learning a word many times; more precisely, it often involves learning several different uses of the same word. Explain.
(5) What is the real meaning of "give"? Or is that a nonsense question?

h. For each of the following words, compose as many sentences as you can in each of which you use the designated word differently.
game
run
pen
tale
beauty
What is the real meaning of each of these words?

Exercise 7: What Do Big Kids Say?

In the preceding exercise you moved from considering the language of small children to considering in a casual way your own experience in learning words and the influence of context and age in that experience. This exercise allows you to verify some of the preliminary conclusions you have thus arrived at. Here you are asked to do three things: observe and record, reflect and conclude, and then use your observations and conclusions.

a. Observation and Recording: You are to look rather carefully at your own language learning and that of other junior high students as speakers or listeners in study and social situations. Observe several different students as well as yourself in different situations, and make notes on each significant observation. In your notes, record five things. First record the context in which the speaker and listener are using language (e.g., "talking to a group of boys in the locker room" or "answering a question in class"). Second, record some of the sentences which seem to indicate that the speaker or listener is learning words. Third, indicate the words in these sentences which are apparently new or at least not familiar to the speaker. Fourth, describe the speaker's physical behavior (e.g., gestures) as he speaks. And last, indicate how you knew the words were new or unfamiliar.

Concerning the context, identify what the speaker is doing. Whom is he with? whom is he talking (or listening) to? And wherever relevant or possible, also identify both the motive and means for learning the new words involved. What is it in the context which encourages the speaker to use the new words? a matter of learning a new subject? of being part of the group? a desire to impress? And what is it about the context which permits the speaker to learn the new words? are pictures or visible objects involved? or another's manner in using a word (cf. "Keen!")? or an action accompanying the word ("the twist")?

In watching for accompanying physical behavior, recall that when you talk, you do not depend upon words alone to tell your listener what you mean. Facial and bodily gestures do add much to the words themselves: you shrug a shoulder, wiggle a finger, raise an eyebrow, wink, clasp hands, bend forward or backward, grin or grimace, stamp your foot, or shake your head. The tone and stress of your voice can and do influence the meaning of the words you speak: you yell or whisper, speak secretively, calmly, or angrily; lower or raise your voice at the end of a statement or question. And you give clues to your meaning also by pauses and halts.

The physical behavior may be a significant clue to the use of unfamiliar or new words--unusual pauses, indications of nervousness, or even exaggerated casualness. Be especially alert for instances in which words are unintentionally used strangely, either in a strange place in the sentence, or in a strange context ("Last night I got a unanimous phone call when I was baby sitting, and I was scared to death.") And a request for clarification or explanation is another frequent signal of new or unfamiliar usage.

b. Reflection and Conclusion: when you have several observations recorded, consider them in the light of the following questions. (i) What kinds of words are being acquired now and from what sources? (ii) What kinds of words seem to be acquired from teachers, preachers, priests, rabbis, radio commentators, T-V programs, books studied, class discussion, using the dictionary, extracurricular reading? (iii) What kinds of words seem to be acquired from other kids? (iv) Is it only new words which are troublesome? or are new uses of old words sometimes involved, too? (v) Are most or any of the words involved words which your parents wouldn't learn? are any part of a "temporary" language? are any words that you will presumably retain and use indefinitely?

c. Use: use your observations and conclusions as directed by your teacher.

Exercise 8: What Do Kids Say?

In the preceding exercise you observed older students apparently acquiring words and drew further conclusions concerning the relation of age and context to language learning. For this exercise you are to do substantially the same thing, but change the ages and contexts involved.

a. Observing and Recording: Watch small school age children, 6 to 12 years old, in play situations. Attend to the same details as in the preceding exercise—context, utterance, new words, physical behavior, and clues to the unfamiliarity of the unfamiliar words they use.

b. Reflection and Conclusions: Repeat all of the questions from part b of the preceding exercise except the second, and add this question: Do the answers to these questions this time differ significantly from the answers obtained in the preceding exercise?

c. Use: use as directed by your teacher.

Exercise 9: What *Do* Little Kids Say?

Again follow the same procedures as in Exercises 7 and 8, again changing contexts and ages.

a. Observing and Recording: This time observe preschool or primary school children either in their home or in their play.

b. Reflection and Conclusion: Repeat all but the second question from part b of Exercise 7. And add these questions: What kinds of words appear to be learned from parents? older brothers and sisters? television? And do the answers to the repeated questions differ significantly from the answers obtained in the two preceding exercises?

c. Use: use as directed by your teacher.

Exercise 10: How Does the Dictionary Help?

One of the implications of Exercise 7 is that one answer to the title of this exercise is

a. "Not much."

i. Do you understand the following paragraph?

(a) It was snowing heavily, the world was white and happy, and such happiness was all he wanted. (b) His whole life had been spent in pursuit of really important things—sunshine, park benches, white worlds, and such things. (c) When the sun rose in the west and the stars shone all day, such would be his day, and on such a day (he had promised himself) he would reform. (d) But deep down he never expected such honor from the heavens. (e) Self reform would be a desperate measure indeed and he was hardly reduced to such desperate measures as that. (f) He had such fun in his present unregenerate condition that it would be a shame to change. (g) It was such a good life, (h) for such as himself, because he was always optimistic: (i) such was his nature. (j) His life may not have been impressive as such: (k) he didn't have many things, such as money—(l) it must take a real such and such to write a paragraph with so much suching going on in it.

ii. Now read the following dictionary entry fairly carefully; it is the entire meaning entry for the word "such" in *Webster's New World Dictionary of the American Language* (The World Publishing Company, Cleveland and New York, 1958).

such . . . adj.. 1. of this or that kind; of the same or similar kind; like or similar to something mentioned or implied; specifically, *a*) being the same as what was stated before: as, *such* happiness was all he wished. *b*) being the same in quality or kind: as, hats, coats, and *such* objects. 2. not named; indefinite; some; certain: as, on *such* a day as you may go. 3. so extreme, so much, so great, etc.: used, according to the context, for emphasis: as, he never expected *such* honor. *Such* is a term of comparison, although that with which comparison is made is not always expressed. When expressed, *as* or *that* is used as a correlative with *such* (e.g., *such* love *as* his is seldom experienced, we had *such* fun *that* nobody left). It is not preceded by an article, although th article may occur between it and the noun it modifies (e.g., *such* a fellow!), adv. /Colloq./, to *such* a degree; so: as, he was *such* a good man. pron. 1. *such* a person(or persons) or thing (or things): as, *such* as live by the sword. 2. the person or thing mentioned or implied: as, *such* was his nature.

as such, 1. as being what is indicated or suggested. 2. in itself; as, a name, *as such*, means nothing.

such as, 1. for example. 2. like or similar to (something specified). such and such, being a particular one but not named or specified: as, he went to *such and such* a place.

iii. Compare the uses of "such" in the paragraph above with the various parts of the dictionary entry you just read. Are there any uses which you needed a dictionary to understand? Are there any uses which the dictionary would not help you understand? Did you originally learn any of the uses of "such" from a dictionary?

iv. Why does the dictionary not have just one definition?

v. Which of the uses of "such" described in the dictionary entry is the correct one? Are any incorrect? (Or are these nonsense questions?)

vi. Which of the uses of "such" exemplified in the such sentences is the correct one? Are any incorrect? (What about the construction "in the such sentences"?)

b. "Invaluably, indispensably."

i. Is the first sentence of the following paragraph clear to you? Is the paragraph?

"Classic" always carries this connotation of wasteful and archaic, whether it is used to denote the dead languages or the obsolete or obsolescent forms of thought and diction in the living language, or to denote other items of scholarly activity or apparatus to which it is applied with less aptness. So the archaic idiom of the English language is spoken of as "classic" English. Its use is imperative in all speaking and writing upon serious topics, and a facile use of it lends dignity to even the most commonplace and trivial string of talk. The newest form of English diction is of course never written; the sense of that leisure-class propriety which requires archaism in speech is present even in the

most illiterate or sensational writers in sufficient force to prevent such a lapse. On the other hand, the highest and most conventionalized style of archaic diction is—quite characteristically—properly employed only in communications between an anthropomorphic divinity and his subjects. Midway between these extremes lies the everyday speech of leisure-class conversation and literature.
Thorstein Veblen, The Theory of the Leisure Class

ii. Now consider the following meaning entries for "archaic," "obsolete," "obsolescent," and "denote," taken from The American College Dictionary (Random House, New York; 1964).

archaic. . .adj. . 1. marked by the characteristics of an earlier period; antiquated. 2. no longer used in ordinary speech or writing; borrowed from older usage.

obsolete. . .adj.. . 1. fallen into disuse, or no longer in use: an obsolete word. 2. of a discarded type; out of date: an obsolete battleship. 3. effaced by wearing down or away. 4. Biol. imperfectly developed or rudimentary in comparison with the corresponding character in other individuals, as of the opposite sex or of a related species.

obsolescent. . .adj. . . 1. becoming obsolete; passing out of use, as a word. 2. tending to become out of date, as machinery, etc. 3. Biol. gradually disappearing, or imperfectly developed, as organs, marks, etc.

denote . . .v.t. . . 1. to be a mark or sign of; indicate: a quick pulse often denotes fever. 2. to be a name or designation for. 3. to represent by a symbol; stand as a symbol for.

iii. Now can you understand the first sentence?

iv. Each of the words has more than one definition in the dictionary; for "archaic" there are two definitions or parts to the meaning entry; for "obsolete," four; for "obsolescent," three; and for "denote," three. Why not a nice easy clear simple one true meaning each? In each set of definitions, which is the meaning, really? (Nonsense?)

v. Which of the definitions is most helpful for you in each case? Are any not at all helpful? How do you know? Does the presence of the whole paragraph in any way help you to know?

vi. Is archaic, obsolete, and obsolescent something good to be? Did the dictionary tell you so? How did you know?

c. In summary,

i. In what situations does the meaning entry of the dictionary help?

ii. And how much; and what kind of help does it give?

iii. In what situations does it not help?

iv. Did you "learn the meaning of" "archaic," "obsolete," "obsolescent," and "denote"? If you don't read or hear these words for a month or so, are they likely to become part of your vocabulary?

v. Which would be a more effective vocabulary builder—wide and careful reading? or daily doses of vocabulary lists to look up in the dictionary? Why do you think so?

Subsection IIB. How and Where We Learn the Meanings of Words: Methods of Learning and Teaching -- Various Kinds of Words

In doing the introductory exercises for this unit we have observed some of the sources from which and some of the methods by which we learn to use words meaningfully. Three sources or groups of people seem to supply us with words: members of our family, our friends, and teachers of various kinds (including the authors and editors of the books we read). And these groups tend to supply us with perhaps different kinds of new words and with differing proportions of them as we grow older. The influence of our family, so important in giving us most of the words we use most of the time throughout our life, wanes as we grow older; then we acquire more words from friends, and the final and most continuing source seems to be teachers of various kinds, from whom, although we continue to pick up new words and new uses for known words from them indefinitely, we yet gather but a small proportion of most of the words we commonly use. In the sentence just ended, for example, as long as it is (83words) and difficult as it may have been to read, there probably aren't a half dozen words which most native speakers of English didn't acquire from their family before they started school.

In looking at the various sources and their importance, we have also seen the three principal ways by which we acquire words as children—by exposure to people using the words, from explanations of words using other words, and, for a relatively few kinds of words, from explanations involving pointing to or picturing an example or referent.

In this section of the unit we want to refine our understanding of these ways of learning (or teaching) words.

Subsection IIB1: Learning by Exposure

Exercise 11: Instances of Learning by Exposure.

i. Review the situations in exercises 4-9. In which do words seem to be acquired primarily by just being around people using the language?

ii. What kinds of words seem to be acquired in this way?

iii. Would a child ask "What is an on?"
"What is a gang's all?"
"What is an of?"
"What is a perhaps?"
"What is a hearth?"
Why or why not?

iv. Would a child have seen an of? a table? a hearth? a perhaps? a gang's all? an on?

v. Is the meaning of "Amen" different from the use? Is knowing the meaning of "of" different from knowing when to use it? or is knowing the use the same as knowing the meaning?

vi . In the situations reviewed in i above is learning to use a word generally different from learning the meaning of the word? Is learning the meaning of the word different from learning the use of the word?

Exercise 12:

The following selection comes from Chapter 14 of Mark Twain's Huckleberry Finn. Part of the humor of the selection comes from Jim's ignorance of the diversity of language, and this ignorance implies another--his ignorance of how we learn our native language. After reading the selection carefully, consider the questions which follow it.

I never see such a nigger. If he got a notion in his head once, there warn't no getting it out again. He was the most down on Solomon of any nigger I ever see. So I went to talking about other kings, and let Solomon slide. I told about Louis Sixteenth that got his head cut off in France long time ago; and about his little boy the dolphin, that would 'a' been a king, but they took and shut him up in jail, and some say he died there.

"Po' little chap."

"But some says he got out and got away, and come to America."

"Dat's good! But he'll be pooty lonesome--dey ain' no king here, is dey, Huck?"

"No."

"Den he cain't git no situation. What he gwyne to do?"

"Well, I don't know. Some of them gets on the police, and some of them learns people how to talk French."

"Why, Huck, doan' de French people talk de same way we does?"

"No, Jim; you couldn't understand a word they said--not a single word."

"Well, now, I be ding-busted! How do dat come?"

"I don't know; but it's so. I got some of their jabber out of a book. S'pose a man was to come to you and say Polly-voo-franzy--what would you think?"

"I wouldn' think nuffn! I'd take en bust him over de head--dat is, if he warn't white. I wouldn't 'low no nigger to call me dat."

"Shucks, it ain't calling you anything. It's only saying, do you know how to talk French?"

"Well, den, why couldn't he say it?"

"Why, he is a-saying it. That's a Frenchman's way of saying it."

"Well, it's a blame ridicklous way, en I doan' want to hear no mo' 'about it. Dey ain' no sense in it."

"Looky here, Jim; does a cat talk like we do?"

"No, a cow don't, nuther."

"Does a cat talk like a cow, or a cow talk like a cat?"

"No, dey don't."

"It's natural and right for 'em to talk different from each other, ain't it?"

"Course."

"And ain't it natural and right for a cat and a cow to talk different from us?"

"Why, mos' sholy it is."

"Well, then, why ain't it natural and right for a Frenchman to talk different from us? You answer me that."

"Is a cat a man, Huck?"

"No."

"Well, den, dey ain't no sense in a cat talkin' like a man. Is a cow like a man?—er is a cow a cat?"
"No, she ain't either of them"
"Well, den, she ain't got no business to talk like either one er the yuther of 'em. Is a Frenchman a man?"
"Yes."
"Well,den! Dad blame it, why doan' he talk like a man? You answer me dat!"
I see it warn't no use wasting words—you can't learn a nigger to argue. So I quit.

i. Jim compares human speech and animal sounds. Cows moo, cats meow, and people speak English. This is his understanding of how things are. Is it a correct understanding?

ii. How do animal cries differ from speech? Do dogs in France bark French? Did the dogs of the Sioux Indians bark Sioux? Why not? Consider the coats dogs wear and the coats women wear. Do dogs acquire their coats with reference to what other dogs are wearing? do women acquire their coats with reference to what other women are wearing? How are conventions of language like fashions of dress? And animal cries like animal furs?

iii. What language or languages has Jim apparently been exposed to before this incident? How did he probably acquire his language?

iv. Why can Jim not understand that French is different than English?

Exercise 13:

The following passage comes from John Steinbeck's East of Eden. In it we see Adam (a rancher), Lee (his Chinese friend), Cal and Aron (Adam's twin sons) and "Joe" (an auto mechanic, something of a smart aleck). Adam, the rancher, has just purchased his first car, cars had just begun to be popular, and the mechanic--a person of great prestige then--has just come to explain how to start and run the car.

"This-here is a internal combustion engine," Joe said.
Lee said quietly, "So young to be so erudite."
The boy swung around toward him, sccwling. "What did you say?" he demanded, and he asked Adam, "What did the Chink say?"

Lee spread his hands and smiled blandly. "Say velly smaht fella," he observed quietly. "Mebbe go college. Velly wise."

"Just call me Joe!" the boy said for no reason at all, and he added, "College! What do them fellas know? Can they set a timer, huh? Can they file a point? College!" And he spat a brown disparaging comment on the ground. The twins regarded him with admiration, and Cal collected spit on the back of his tongue to practice.

Adam said, "Lee was admiring your grasp of the subject."

The truculence went out of the boy and a magnanimity took its place. "Just call me Joe," he said. "I ought to know it. Went to automobile school in Chicago. That's a real school--not like no college." And he said, "My old man says you take a good Chink, I mean a good one--why, he's about as good as anybody. They're honest."

"But not the bad ones," said Lee.

"... no! Not no highbinders nor nothing like that. But good Chinks."

"I hope I may be included in that group?"

"You look like a good Chink to me. Just call me Joe."

Adam was puzzled at the conversation, but the twins weren't. Cal said experimentally to Aron, "Jus' call me Joe," and Aron moved his lips, trying out, "Jus' call me Joe."

The mechanic became professional again but his tone was kinder. An amused friendliness took the place of his former contempt. "This-here," he said, "is a internal combustion engine." They looked down at the ugly lump of iron with a certain awe.

Now the boy went on so rapidly that the words ran together into a great song of the new era. "Operates through the explosion of gases in a enclosed space. Power of explosion is exerted on piston and through connecting rod and crankshaft through transmission thence to rear wheels. Got that?" They nodded blankly, afraid to stop the flow. "They's two kinds, two cycle and four cycle. This-here is four cycle. Got that?"

Again they nodded. The twins, looking up into his face with adoration, nodded.

"That's interesting," said Adam.

Joe went on hurriedly, "Main difference of a Ford automobile from other kinds is its planetary transmission which operates on a rev-rev-a-lu-shun-ary principle." He pulled up for a moment, his face showing strain. And when his four listeners nodded again he cautioned them, "Don't get the idea you know it all. The planetary system is, don't forget rev-a-lu-shun-ary. You study up on it in the book. Now, if you got all that we'll go on to Operation of the Automobile." He said this in boldface type, capital letters. He was obviously glad to be done with the first part of his lecture, but he was no gladder than his listeners. The strain of concentration was beginning to tell on them, and it was not made any better by the fact that they had not understood one single word.

"Come around here," said the boy. "Now you see that-there? That's the ignition key. When you turn that-there you're ready to go ahead. Now, you push this do-hickey to the left. That puts her on battery---see, where it says Bat. That means battery." They craned their necks into the car. The twins were standing on the running board.

i. "Adam was puzzled at the conversation, but the twins weren't." Were you? How does the mechanic use "Just call me Joe"? (At the end of this chapter, "Joe" tells Adam that his name is Roy, not Joe.)

ii. "The twins, looking up into his face with adoration, nodded . . . They had not understood one single word." Why did they look "with adoration"?

iii. The mechanic, who had been away to the big city of Chicago, appears to feel that he understands the universe; he also appears to be contemptuous of (as he would say) the hicks he is talking to. But--(1) does he himself understand everything he says? (2) He says in part "transmission thence to rear wheels." Isn't "thence" a strange word for someone who says "They's two kinds:" and "This here is . . ."? How did he probably learn "thence"? How does one say something "in boldface type, capital letters"? Why does the mechanic say "Operation of the Automobile" in this way? Where did he probably learn it? (3) His self-satisfied "superiority" seems to derive from little more than his having been exposed to language usage to which his listeners had not yet been exposed. Explain.

Subsection IIB2: Learning and Teaching by Example

Exercise 14: Instances of Learning by Example

i. Review the situations in Exercises 4-9. Where do you find situations in which a word's meaning is taught or partly taught by pointing to an example (or examples) of an object (or objects) to which the word might appropriately refer? Are they few, or many, or most, or all of the situations previously examined?

ii. Are there situations in which a word's meaning might be so taught, but isn't? Are they few, or many, or most, or all of the situations previously examined?

iii. Reread the passage quoted in Exercise 13 above. Is there an instance of teaching a word (or phrase) by example?

Exercise 15: Limits of Examples

i. Could a child have seen (or drawn a picture) of a table? a book? a pipe? an internal combustion engine? a just call me Joe? a to? an of? an also? a transportation? an education? a goodness?

ii. In the selection from East of Eden, "Joe" defined "internal combustion engine" by pointing to an example. Could any of his hearers then tell what an internal combustion engine was? how do you know? why is an example in this instance insufficient?

iii. Each of the following sentences contains an underlined word. Attempt to define the underlined words by giving an example. Can some words not be explained in this way? Are there different kinds of examples?

a. He took a hansom from the station to the theater.
b. The driver distinctly remembered him because of a jest he told as he got out of the hansom.
c. The driver also recalled that the man recited a poem over and over to himself, which fits our man exactly.
d. The driver was a bit offended at our questioning him; he said we were interfering with free enterprise. (Treat "free enterprise" as one word.)
e. He also said, however, that it was a starry night, that the man met a perfect angel at the theater, and that, oddly, he carried a package which had the smell or tang of a chicken pot pie.

Exercise16: Limitations of Explanations of Meaning Which Depend on Pointing to Examples.

i. Read the following exerpt from Among Congo Cannibals, by J. H. Weeks:

...I remember on one occasion wanting the word for table. There were five or six native boys standing round, and, tapping the table with my forefinger, I asked, "What is this?" One boy said it was a dodela, another that it was an etanda, a third stated that it was bokali, a fourth that it was elamba, and a fifth said it was meza. These various

> words we wrote in our note-book, and congratulated ourselves that we were working among a people who possessed so rich a language that they had five words for one article. But later Weeks discovered that . . . one lad thought we wanted the word for tapping; another understood that we were seeking the word for the material of which the table was made; another had an idea that we required the word for hardness; another thought we wished a name for that which covered the table; and the last, not being able, perhaps to think of anything else, gave us the word meza, table—the very word we were seeking."

ii. Why did the boys misunderstand Weeks?

iii. Why did Weeks misunderstand the boys?

iv. Perform the following experiment several times with different people. Make up a nonsense word like "lat" or "slithy" or "tove" to replace a familiar word, like "inexpensive". Then hold up a pencil to define "tove" by example: "This is tove." Now ask "what does tove mean?" You may expect answers like these:

It means made of wood, lead, metal, and rubber.
It means cylindrical.
It means pencil.
It means used for writing.
It means a hand instrument.
It means a mass produced item.
It means a yellow (or whatever color your object is) object.
It means inexpensive.
It means lightweight.

v. Now try a variation of this experiment. Choose a relatively unfamiliar English word, a learned or technical term, e.g., "onomatopoeia" or "four" (cafe jargon for "sandwich"). Find out if your listener is unfamiliar with the term, and if he is, illustrate it by example, then ask him to define the term.

vi. What are the dangers of learning or teaching by example? Are they present only when one is learning a foreign language?

Exercise 17: Use of Examples

i. Do people use examples to teach you what words mean in your home? in your school? Do your friends teach you new words by pointing to objects to which they refer? Do books which you read or the dictionary ever do anything like pointing to the referent of a word as part of teaching its meaning?

ii. For each affirmative answer in i, above, cite an illustration.

Subsection IIB3: Learning and Teaching by Verbal Explanations

Exercise 18: Explanations of Words by Another Word, an Equivalent Phrase, or a Group of Sentences

i. Review the situations presented in Exercises 4-9. In which do people seem to learn words by listening to explanations where "one word is explained by another" (or by another group of words)?

ii. Reread the selection quoted above from East of Eden. Are any words or phrases taught by this kind of explanation?

iii. Reread the selection quoted above from Huckleberry Finn. Are any words or phrases taught by this kind of explanation?

Exercise 19: Explanations of a Word by Another Word: Synonyms, Their Uses and Limitations

i. Consider the following explanations.

a. "Banal" means "trite," "commonplace," "insipid."
b. "Melancholy" means "sullen," "glum," "sulky."
c. "Extremism" means "extremism," blast it!
d. "Necromancer" means the same as "prestidigitator."
e. Well, anyone who knows anything knows that a "requiem" is a "threnody."
f. "Fetish" means "talisman."

ii. Did you know how to use "glum" and "trite" before? If you did not previously know how to use "banal" and "melancholy," do you now?

iii. Does the third explanation explain anything? Why or why not?

iv. Did you know how to use "prestidigitator," "talisman," and "threnody" before? If not, how useful are the explanations in which they occur?

v. What limitations are thus implied about the use of explanation by synonym?

vi. Attempt to construct explanations like those in i, above, for each of the underlined words in the following sentences:

a. He took a hansom from the station to the theater.
b. The driver distinctly remembered him because of a jest he told as he got out of the hansom.
c. The driver also recalled that the man recited a poem over and over to himself, which fits our man exactly.
d. The driver was a bit offended at our questioning him; he said we were interfering with free enterprise. Treat "free enterprise" as one word.
e. He also said, however, that it was a starry night, that the man met a perfect angel at the theater, and that, oddly, he carried a package which had the smell or tang of a chicken pot pie.

vii. Are there words for which there are no synonyms? Are there kinds of words for which there are no synonyms?

Exercise 20: Explanations of a Word or Phrase by a Phrase or Clause: Uses and Limitations

i. Consider the following explanations:

a. Percolating means really going to town.

b. Onomatopoeia is language sound which imitates natural sound.
c. A culture or civilization is the sum of the patterns of the religious, social, political, economic, and aesthetic activity in a restricted place and time.
d. The phrase "semantics of a word" means "the set of conventions for using the word."
e. Ideation means the forming of ideas.
f. Omophagic means of or pertaining to omophagia.
g. A morally good man is one who acts virtuously.
h. A morally good man is one who does unto others as he would have them do unto him.
i. "Home is the place where, when you have to go there, They have to take you in."
j. "To" in the phrase "wet to the skin" means "as far as."

ii. How do these explanations differ from those in exercise 19?

iii. Did you know the explained uses of the words "percolating" and "onomatopoeia" before? If not, are the explanations helpful?

iv. Did you know the explained uses of "culture or civilization" and "semantics of a word" before? If not, are the explanations helpful? Would they be more so if you knew the phrases "patterns of aesthetic activity" and "conventions for using a word"? Under what circumstances might one know these latter phrases and yet find an explanation of the former helpful?

v. How are explanations *e* and *f* alike? Are they equally helpful? If not, why is one helpful and the other not?

vi. In explanation *g*, does "acts virtually" clarify "morally good"? Does it clarify the kinds of conduct which you can call morally good? Or did you know as much before you read the explanation as you did after? If so, how helpful is this explanation? What about explanation *h*? Could you on the basis of this explanation distinguish instances of the actions of a morally good man from instances of the actions of a man who was not morally good? Is this then a useful explanation?

vii. Explanation *i* looks like the other explanations, but is it? Is "home" a word which one would have to explain to a person who understood the clause "when you go there they have to take you in"? If you were learning English as a second language at the age of 18, would this explanation help? Having read it could you understand the questions "Are you a home owner? Does your home look run down and in need of repair?" Is this, then, an explanation? Under what circumstances might one make an "explanation" of this sort?

viii. Explanation *j* also looks like the previous explanations, but is it? Are the conventions for using "as far as" like the conventions for using "to" in the phrase "wet to the skin"? Do you use the phrase "as far as" when there is no possibility of speaking of farther? Can you think of an equivalent phrase or phrasal explanation for "to" in the sentence "He was wet to the skin"? This explanation came from a standard desk dictionary; why did the lexicographer use it? Why did he feel he had to have an explanatory phrase?

ix. Construct explanations of the type used in 20i for each of the following:

northern	moist
compose	simplify
epic	togs(n.)
which	furthermore
James Joyce	je ne sais quoi
there (as used in the next question)	

x. Are there words for which there are no equivalent phrases?

Exercise 21: Verbal Explanations Which Describe the Context in Which a Word Would be Used:

Part I: Kinds

Four sets of context explanations follow. How are the explanations in each set alike? How do the explanations in each set differ from the explanations in the other sets? How do the explanations in all of these sets differ from the explanations in previous exercises?

i.a. Yes, it makes sense to answer "The yellow." Words like "yellow" can follow "the" and stand alone when there is an earlier indication of what it is that's yellow.

i.b. "The," of course, is usually a determiner or a signal occurring before a noun or noun phrase.

i.c. You can sometimes shift "round" all over the place, as in the sentence "The girl on the round table rounded out the party by singing a round, spinning round and round, and dancing round the center pieces.

ii.a. We don't normally speak of "reprehending" a thought; we reprehend people or actions, or things like that.

ii.b. We say a man is hanged, but not a quarter of beef or a picture.

ii.c. We can speak of taking a closer look at a lot of things--photographs, paintings, ideas, decisions, but not at mental images.

iii.a. In Florida, a gopher is a turtle, but in Nebraska it's a rodent.

iii.b. In daily speech many people say X is different from Y, but educated speakers and writers usually say X is different than Y.

iii.c. In modern English we use "quit me" to mean "leave me," but in Shakespeare and older writers it often is used to mean "pay me back" or "avenge me."

iv.a. A girl who changes her mind every hour or every day about who and what she likes or hates or considers important or unimportant is said to be giddy.

iv.b. A guy who is knocked out doesn't have to be unconscious. If he's knocked down and can't get up again by himself before the referee is done the count, he's knocked out.

iv.c. Let's say that it's just rained, you're walking across newly plowed ground, and every step you take more and more mud sticks to your boots--then you're in muck.

Part II. Uses and Limitations

i. Consider the following explanations

a. If a boy and a girl are sad when they're apart, gay when together, and always thinking of nice things to do for one another, we say they are in love.
b. A cow that gets into the cornfield or grain bin, overeats, and gets sick is sometimes said to founder.
c. Assume that a student writes two essays on a single topic. The second is shorter, but just as clear and just as full of detail as the first. Then the second is "more elegant" than the first.
d. "Dead? Dead? What do you mean, dead?" 'Well, mister, according to our files we couldn't locate you within seven years after you became eligible for our services, so our records show you're dead."
e. "You know Jake Barnes? Then you know what self-indulgence is."

ii. Assume you are a Frenchman, 35, just learning English, and after hearing explanation a, you ask "Can I not be in love?" Why might you raise this question (i.e., what in the explanation, not what in the Frenchman, might raise this question)?

iii. Assume that a 10 year old boy is given explanation b, and then says "How come Dad sometimes say I'll founder if I'm not careful?" Can you answer the boy's question? What about the explanation leads him to raise it?

iv. How might explanations of this sort be misunderstood? How might you explain the function of these definitions so as to preclude such misunderstanding?

v. Explanations a, b, and c tell us about uses which are widely known. How does explanation d differ from a, b, and c? The speaker who asks for an explanation in this example is quite upset. Why? What about the nature of meaning accounts for his agitation?

vi. Explanation e superficially appears to be less like the other four than like an explanation which names an example. Can you rephrase it to make it clear that this is a context explanation?

vii. Review Exercise 6c. Can you explain more clearly now why the children's explanations given there are humorous? How do they go wrong?

viii. Attempt to construct explanations like those in Exercise 21 Part II, i for each of the following:

a. The word "fro" in the phrase "to and fro."
b. equally
c. however
d. communist
e. chair (as in "he chaired the meeting.")
f. much
g. synonym
h. explanation
i. meaningful
j. green (as in "He had on a green shirt.")

ix. Are there words which cannot be explained in this way?

Exercise 22: Verbal Explanations Which Specify Criteria: Use and Abuse

i. Consider the following explanations:

a. Sulking is keeping to yourself, being slothful and idle, and resenting the way you are treated.
b. Criteria are the items on a list of things to look for in determining whether or not one can appropriately use a word.
c. A pseudo explanation is language apparently offered as an explanation and appearing at least superficially to be an explanation, yet failing to explain anything to anyone.
d. A phoneme is a group of one or more phone types that are phonetically similar and in complementary distribution.
e. Paddle fish: a large ganoid fish with a long, flat, paddlelike projection of the snout.
f. When someone looks me in the eye, tells me he's going to do something and then does it, he intended to do it!
g. When a sound is of great intensity and strikes with force on the organs of hearing it is said to be a loud sound.
h. "The" is a word used especially before nouns, with a specifying or particularizing effect as opposed to the indefinite or generalizing force of the indefinite article a or an.

ii. Can you tell by looking at a man if he is keeping to himself? being slothful and idle? resentful of the way he is being treated? Can you tell when language is apparently offered as an explanation? when it appears to be an explanation? when it fails to explain anything to anyone? How?

iii. How do the explanations in 22i differ from those in 21i? from those in 20i? those in 19i?

iv. If you did not know the meaning of "criteria" and "pseudo-explanations" before, do you now? Why or why not?

v. If you did not know the meaning of "paddlefish" and "phoneme" before do you now? Why or why not? Under what circumstances might you now know them?

vi. Are there instances of intending in which all the criteria given might be absent? Are there instances where all the criteria given might be present,-yet where one was not intending? How helpful would explanation f be to a foreign student who was just learning English? Under what circumstances might someone say this? (Note the punctuation!) Is it an explanation?

vii. Superficially explanations g and h seem to be criteria explanations. But are they? Why or why not?

viii. For each of the following words compose two sentences in each of which you use the listed word as differently as you can. For some of the words, you may find that there is only one use in both of the sentences, for some that the uses are related but different, and for some that the uses are different and apparently unrelated. When you have composed the sentences, attempt to compose criteria explanations for each use of the words listed.

magazine
pen
red
prejudice
quiet

further
stapler
aggression
quite

ix. Are there words for which one cannot compose criteria explanations?

x. Are there words for which one must use different criteria in different contexts?

xi. Under what circumstances might such explanations be most useful?

Exercise 22a (Optional): Persuasive Verbal Explanations

Identify what the persuasive verbal explanation is in each of the following passages. For each, explain for what purpose it was probably constructed.

1. You said just now that the government in 1933 gave a lot of work to the unemployed. It is a great mistake to believe this. It is false. Oh, yes, the men built roads and planted forests and things like that. But I don't call that work. Real work, real employment, doesn't have to be invented. It doesn't need any government to create it. It springs naturally from the economy.

2. It has long been the common boast of small colleges that the student "gets to know the faculty." It has not been common to ask whether the faculty are worth knowing. They must be. The appropriate faculty member for the small college is a teacher-scholar, a seriously active student of his subject, one who teaches by precept at ten o'clock and by example all the year round. The small college is not a training ground for neophyte instructors who may stay three or four years and then move on to higher things. The college customarily appoints men who have served their apprenticeship elsewhere. In this college there is emphasis, growing out of the teacher's own desire, on his availability to the student. In the small college, salaries must be comparatively high, formal teaching duties comparatively low, so that its teacher-scholars will have time and energy for the pursuit of their subjects. In short, the small college is the higher thing to which good teacher-scholars will aspire.

   It is appropriate to speak of the "small" college so long as it remains a fellowship of free scholars; so long as teachers and students alike are involved in a constant process of learning and debate; so long as every aspect of the college's life can be related to a central purpose. But limited numbers are desirable because they not only permit, they demand, a constant exchange of ideas. Faculty members in the small college, no matter what their special field of competence, will be engaged in debate with one another. Students of one subject will inevitably associate with students of another. In the small college there is no place to hide, no opportunity for a man to withdraw entirely into his specialty.

   (Report of Educational Policies Committee, 1962, Kenyon College)

3. The inaccuracy of all these definitions arises from the fact that in them all (as also in the metaphysical definitions) the object considered is the pleasure art may give, and not the purpose it may serve in the life of man and of humanity.

   In order correctly to define art, it is necessary, first of all, to cease to consider it as a means to pleasure, and to consider it as one of the conditions of human life. Viewing it in this way, we cannot fail to observe that art is one of the means of intercourse between man and man.

   Speech, transmitting the thoughts and experiences of men, serves as a means of union among them, and art acts in a similar manner. The peculiarity of this latter means of intercourse, distinguishing it from intercourse by means of words, consists in this, that whereas by words a man transmits his thoughts to another, by means of art he transmits his feeling.

   . . . . Art is a human activity, consisting in this, that one man consciously, by means of certain external signs, hands on to others feelings he has lived through, and that other people are infected by these feelings, and also experience them.

   (Leo Tolstoy, What is Art?)

4. The root difference between the Conservatives and the Liberals of today is that Conservatives take account of the whole man, while the Liberals tend to look only at the material side of man's nature. The Conservative believes that man is, in part, an economic, an animal creature; but that he is also a spiritual creature with spiritual needs and spiritual desires. What is more, these needs and desires reflect the superior side of man's nature, and thus take precedence over his economic wants. Conservatism therefore looks upon the enhancement of man's spiritual nature as the primary concern of political philosophy. Liberals, on the other hand,--in the name of a concern for "human beings"--regard the satisfaction of economic wants as the dominant mission of society. They are, moreover, in a hurry. So that their characteristic approach is to harness the society's political and economic forces into a collective effort to compel "progress." In this approach, I believe they fight against Nature.

   (Barry Goldwater, The Conscience of a Conservative)

Barry Goldwater, The Conscience of a Conservative (New York: Hillman Books, 1960) pp. 10-11.

5. Communism means the abundance of the best products for the population. Communism means that a man should have good clothing and a good place to live so that people can learn to work with self-denial for the good of society and make use of the achievements of science, culture and art.

   (Nikita Khrushchev)

6. The mad scramble by some South Carolina politicians to stamp themselves as "Conservatives" must be ridiculous to the intelligent voters of the state. Each would enter the fray with a shield bearing the motto, "I am a conservative."

   Not all can be. What, then, is a conservative?

   By current definitions, both Thomas Jefferson and Barry Goldwater are conservatives. Indeed, the most widely known conservative in our land is the Arizona senator, whose political tenets are familiar to South Carolina through personal visitations, his best-selling book, "The Conscience of a Conservative," newspaper columns, and the swelling number of stories on him published in Life, the American Weekly and other journals.

The American conservative believes in individualism, local responsibilities and local powers. (It is difficult, although not impossible, for a conservative to support liberal candidates and liberal ideas.)

The American liberal believes in and advocates centralization of government and almost any kind of action by the state in the field of social welfare. (It is difficult, although not impossible, for a liberal to support conservative candidates and conservative ideas.)

"Who is the S.C. Conservative?" The Columbia Record,
July 28, 1961.

7. True cynics--"those canine philosophers," as St. Augustine called them--are very rare, and true hypocrites are even rarer. Cynicism requires a disbelief in the possibility of sincerity, and most men, at least in our kind of society, find it necessary to insist upon their own sincerity. As for hypocrisy, one cannot practice it without acknowledging the fact to oneself; to be a hypocrite, a man must see a hypocrite whenever he faces a mirror. And such is the human capacity for self-deception that almost every sinner born of woman has some device for convincing himself that his base acts serve in some perspective some sort of good.

   Richard Rovere, Senator Joe McCarthy (New York: Meridian Books, 1960), p. 71.

8. Is it possible to translate communism into plain English? Yes. In brief, communism is the dogmatic worship of a self-righteous idol derived from logical absurdity and deceit, and sustained on fanaticism, power, and blood.

Exercise 23: Summary of Explanation

Each of the following sentences attempts to explain a word. Some are explanations by equivalent words or phrases, some are explanation situations in which you can use the word, and some are criteria explanations. Some of the explanations are pseudo-explanations, some are good ones. Try to identify the type of each definition; then determine whether it is a helpful or useless. Might some be helpful to some people and not to others?

(a) Blackmail is payment to prevent disclosure of information that could bring disgrace.
(b) Tipsy is when someone has had too much alcohol to drink that he has trouble keeping his balance.
(c) An interrogator is an interlocutor.
(d) A grind is someone who works all the time.
(e) When the batter hits the ball and it goes between the foul lines and, before the ball is recovered, the batter runs from home base to first, second, third, and home again, we say that the batter has made a home run.
(f) An epic poem is a poem of great grandeur.

(g) When morphemes (or the groups of morphemes we call words) are organized into utterances, a new kind of meaning emerges which is not associated with individual morphemes at all, but is solely a function of the way they are combined. This we shall call structural meaning.
(h) A verb is an action word.
(i) A depraved person is someone whose moral rectitude is seriously deficient.
(j) Inept means inappropriate, unsuitable.

Exercise 24: Composition Assignments

1. Compose a narrative in which one character unconsciously teaches another by exposure. One stock situation of this sort which you might use is that of the "dude" on the ranch; another is that of the "hick" in town. Note that in such situations younger people are usually most markedly influenced by slightly older people, that the inexperienced are influenced by the experienced, and that the experience of the slightly older is often a prestigious or glamorous sort of experience to the younger. Recall that in East of Eden Steinbeck used the "dude" on the ranch situation, but made the dude's character such that he imposed upon or influenced the language of his hosts rather than the other way around. Steinbeck thus made the stock situation original.
2. Compose a narrative like the exerpt from Steinbeck in which one character explains a technical problem to other characters. Have him introduce technical terms and use all of the kinds of explanation you have studied (explanation by example, explanation by synonym, explanation by equivalent phrase or clause, explanation by context) and have his listeners learn at least by exposure, if not by any of the other ways.
3. Write an essay for your class explaining one or more uses of a word which you think half your class doesn't fully understand. Try to make the word's implications as clear as possible by (1) exposing the class to its uses (if this helps), (2) giving explanations--synonyms, phrases, contexts, (3) by pointing to "examples" (referents) to which the word might refer if it can meaningfully be explained by pointing to referents or pictures of referents, and (4) if appropriate by naming things to which the word might be applied. In choosing and presenting the word you wish to explain, try to insure that it is one in which your classmates have some interest, such as a term from one of the units studied in English this year, a term from another course which most of them are taking, or a term which has become important in local, student, state, or national politics. You might find some suggestions for how to do this in the following example of such an essay.

"Language games." This phrase might seem like nonsense of one sort or another to you, initially. Yet by using it we can see a good deal of "the nature of meaning." If you do want to reject it as nonsense, perhaps you are forgetting such games as crossword puzzles, which are language games of a sort. But if you think they're nonsense, that's fine. That use of the phrase doesn't concern us here. Or you may be thinking of the educational games--say phonics flashcards--which well intending aunts sometimes slip over on primary school children. But here, too, if you want to say this kind of language game is nonsense--fine. Go ahead. That doesn't concern us either.

What does concern us is the use which a twentieth century British philosopher gave the phrase, the philosopher Ludwig Wittgenstein. As he uses the phrase he might say that all the time you are using language, you are playing language games. Using words is playing language games. What sense does that make?

Superficially, at least, not much. Clearly, using language is quite different than playing a game. A game is usually played for entertainment, language is used for everything; a game is often frivolous, or competitive; has an identifiable beginning and end; is easily mastered, easily forgotten, and with no great loss: and language, usually is none of these things. And there are many many more differences than these. So one has good reason for thinking "nonsense" still.

But consider it a bit further. Imagine that whenever anyone said "Good morning" to you, you replied "I can't reach the handle." What responses can you anticipate? Now let's say you are in a baseball game, you're the batter, and every time the pitcher pitches--you catch the ball. What responses can you anticipate? They may be different in intensity than those you got from answering "I can't reach the handle," but not in kind. In either case your wits would probably be considered either rather dim or badly turned. And would the reason for thinking this not be substantially the same for both mistakes? Aren't both mistakes seemingly unexplained rule breaking? The batter may either bat or not bat in baseball but he doesn't catch the ball. Those are the rules of the game. Similarly, when someone says "Good morning," the rules say we answer or don't answer, and if we answer we say something like "Hi," "Ha, I shoulda stayed in bed," or "Good morning to you, too." But NOT "I can't reach the handle." As baseball is a game in which the moves of the players are governed by rules, so spoken greetings can also be said to comprise a game, a language game, a game in which the moves of the speakers are also governed by rules or conventions.

So the phrase "language games" makes sense as it suggests that our use of language is governed by conventions, like a game is governed by rules. And it makes sense in another way as well. How many kinds of ball games can you think of? Catch, baseball, kittenball (softball), basketball, football, soccer, tennis, cricket, handball, squash, golf, ping pong, bowling, broomball . . . . Can you add more? In any case, they're all ball games, and yet--see how different they all are. Is this not relevant to the phrase "language game"? Think of the ways you use language at the dinner table, in church, at a basketball game, in buying groceries, having a soda, in class when the teacher is present, (when she's not present?), in anticipating test questions, in answering (or making up) test questions, in writing book reports. Think now of the language usage on the sports page of the newspaper, on a T-V newscast, on a T-V commercial. For each our words play different roles; it is as though we made different kinds of moves with them--as if we were playing different games, sometimes as different as bowling and ping pong.

The phrase "language games" suggests, then, that our use of language is governed not just by rules or conventions, but by many different sets of conventions. And, when we stop to think about it, this is what using language is like. The phrase thus does seem to be more than nonsense, although what it has to show us about the nature of meaning may not yet be completely clear.

For that, imagine one more situation. Again, you are in a ball game, a baseball game, but this time you are the shortstop. You're a good shortstop, and the pitcher has an off day, so you frequently get the ball. But everytime you get the ball, you throw it down on the ground, stomp on it, and try to rip it to pieces, while the runners all scamper home. Chances are you wouldn't go too far in baseball. You're doing things to the ball that one doesn't do if he's a baseball player. There are conventions for handling the ball, and that's not one of them. Now, just as you play baseball with a ball, so you play language games with words, phrases, and sentences; as what you do with the ball is a matter of convention, so how you use words (or phrases or sentences) within a language game is a matter of convention. Very often when we ask "What is the meaning of this word?" the question can be paraphrased "What are the conventions for using this word?" And the paraphrase has the same use (meaning) as the original question did. The phrase "language game" thus implies that "meaning" often means "conventions for use."

The conventions of language, the great diversity of sets of conventions, the paraphrase of "meaning" as "conventions for use"--these are some of the implications of the phrase "language games" as the Ludwig Wittgenstein used it. But how can we define the term? What is a convenient memorizable definition? What is a language game really? What is the meaning of the phrase? All one can do by way of answering these questions is to suggest what the conventions for using the phrase are, and we've done that already. By way of summary, however, one might generally describe the cases to which the phrase is applied; to do this he might say "A language game is the convention of things to say and ways to say them in a given context."

Subsection IIC. How We Know We Know The Meaning of a Word?

Exercise 25: How We Know We Know or Don't Know the Meaning of a Word?

i. Use each of the following words in a sentence; if you are unsure of the meaning of the word, or if you do not know the meaning--DON'T look for an explanation of it: just use it as best you can.

   a. for
   b. history
   c. matter
   d. linguistic
   e. dimensions
   f. anonymous
   g. digital
   h. exegetical
   i. rapport
   j. profondement

ii. For each of the words listed in i, above, make up an explanation, as accurate as possible, yet made without reference to sources other than your present knowledge.

iii. Are there any words in the list which you were unsure of? How did you know? are there any of which you were sure? How did you know? Did you check in a mental file to see if "the meaning" of the word was there?

iv. Concerning any words which you were unsure of, check your explanations and your uses in the dictionary or another reliable source.

v. Assume now that you were using each of the ten sentences that you wrote in i, above, in a conversation with your English teacher. How would you have acted in using each? Would you have been uneasy in using any? hesitant? Would you have used more and longer pauses or more and longer "uh-h-h's"? How would you have acted if she had stopped you on any one of those words and asked you for an explanation?

vi. Assume now that you were using each of the ten sentences that you wrote in i, above, in a conversation with a big brother or an older friend. How might he have acted, assuming that he knew how to use all of the words meaningfully? What might he have said or asked for? What facial expressions might he have used?

vii. From your behavior and your listener's behavior, how do you tell when you know the meaning of a word you are using?

viii. How do you tell when you don't know the meaning of a word you are using?

ix. How might the situation arise in which one would say, "I thought I knew that word, but I guess I didn't"?

Exercise 26: How We Know That Others Do or Don't Know the Meaning of a Word

i. Consider the following exchanges:

a. "Hey,Joe, go ask Bill if we can borrow his sky hook."
"O.K."
(Later.) "What's the big idea? When I asked Bill for the skyhook he just howled and said, "You'll catch on some day."

b. A customer asks a grocer clerk "Do you have any spumone?"
"Yes, just a minute." He goes after it, returns, and hands it to the customer. "Here it is."
"No, not pimento--spumone."
"Oh--ah--Mr. Greensleeves, do we have any spumone?"

c. "My sister had a unanimous phone call last night and it scared her to death."
"Unanimous phone call?" (said with a smile).
"Yes, the caller wouldn't say who he was."
"Oh, you mean anonymous, don't you?"
"Anonymous? Oh, yeah," with a self-conscious titter, "I guess I do. But anyway. . . ."

d. "How's this for an ending, Joe? 'Everything seemed to help him finish on time, and nevertheless he finished easily.'"
"And nevertheless?"
"Why not? it sounds real impressive to me."
"But---"

e. "The essence of the protagonistic significance of this story is the optimistic resolution of the plot conventions."
"Wait a minute, wait a minute. What's 'essence'? and 'protagonistic significance'? and 'optimistic resolution'? and how do you resolve 'plot conventions'?"
"You know, the essence is the central part, the most important part--the kernel of the nut, so to speak. And protagonistic significance, well, that's--kind of like--meaning?"

"Where does 'protagonistic' come in?"
"Well, you know what 'antagonistic' is, don't you? Well, uh, protagonistic is the opposite--isn't it?
"No, but what about 'optimistic resolution?'"
"Well, critics always talk about a play having a resolution, and it's happy or sad, and optimistic means happy, and this was a happy play, so I thought it must have a happy resolution."
"But we use 'resolution' to talk about the solution to the problems the characters of the story meet. Their problems are resolved, sometimes happily, sometimes not."
"Oh."
"Your sentence didn't really say much did it?"

ii. In each of the above exchanges one speaker clearly doesn't understand one or more of the words he uses, and his listener clearly recognizes this. For each situation, explain how the listener knew the speaker didn't understand.

iii. Sometimes we have the feeling that our listener does not understand but either is ashamed to show his ignorance or isn't interested enough to ask for an explanation. What are some of the things he might do that would give us either of these feelings?

iv. Mrs. Malaprop, a character in Richard Brinsley Sheridan's play "The Rivals" has earned world-wide notoriety for her misuse of words. In fact, we even call such misuses after her--malapropisms. Here is one of here speeches:

> Observe me, Sir Anthony. I would by no means wish a daughter of mine to be a progeny of learning; I don't think so much learning becomes a young woman; for instance, I would never let her meddle with Greek, or Hebrew, or algebra, or simony, or fluxions, or paradoxes, or such inflammatory branches of learning--neither would it be necessary for her to handle any of your mathematical, astronomical, diabolical instruments. --But, Sir Anthony, I would send her, at nine years old, to a boarding-school, in order to let her learn a little ingenuity and artifice. Then, sir, she would have a supercilious knowledge of accounts;--and as she grew up, I would have her instructed in geometry, that she might know something of the contagious countries;--but above all, Sir Anthony, she should be mistress of orthodoxy, that she might not mis-spell, and mis-pronounce words so shamefully as girls usually do; and likewise that she might reprehend the true meaning of what she is saying. This, Sir Anthony, is what I would have a woman know;--and I don't think there is a superstitious article in it.

a. Find as many as you can of her misuses; list them, identify the meaningful word she fails to use and explain the meaningful use of the word she does use.

b. What is ironic about Mrs. Malaprop's statement: "and likewise that she might reprehend the true meaning of what she is saying" in the light of what we have discovered about the "true meaning" of words?

c. How did you know that some of Mrs. Malaprop's words were misused?

v. The following is the text of a letter to the editor which appeared in the Lincoln Journal on July 28, 1964. Among other things, the writer says that he did not understand the word "arrest," a word which he thought he knew. How did he discover that he didn't understand the word? How did it happen that he could misunderstand the word? Do you find any other indications in the letter of the writer's relative unfamiliarity with English words? Are they matters of grammar or meaning or both? Do you accept without question the arresting officer's answer to the writer? Why or why not? Define 'Arrest'

Lincoln--I am the unidentified swimmer in the story, "Conservation Officer Is Fully Empowered Lawman," (Lincoln Journal, July 15). An official said I swore and raised a fuss in front of spectators and the conservation officer had to arrest me.

When the conservation officer apprehended me, he put his hand on my shoulder and said, "Sir, you are under arrest." I had never before been warned nor did I know that swimming in this lake (Hickman) beyond the buoy line is not allowed.

I told the officer there is no reason to arrest me just for swimming in a lake; I have not done to anyone any harm. The regulation board said in the first row: "No lifeguard. Swim on your own risk." I did not read the third statement which said not to cross the buoy line.

After the officer told me what "buoy line" means, I apologized. He acted like really meaning business (to put me in jail as I understood it).

I asked him why he is not getting those other swimmers (about 20 men at that time were swimming far outside the forbidden buoy line). I felt there is no liberty any more in this country and soon I may have to go to jail for stepping somewhere in the grass too.

Argumentation started when he told me: "If you don't like it here, go back where you came from." I replied that this is not his business to tell me that, but the way I told him he did not like and put immediately handcuffs on my hands and took off with me to the county jail.

It would not have come to the whole incident if the definition of the word arrest would have been clear to me.

The word arrest means, in my native language, jail. So from the first moment the officer apprehended me, I was sure that he wanted to jail me for swimming in the lake. This, of course, gave me a feeling that I had to do something to fight for my civil rights.

To me it is still not clear what was on the officer's mind when he apprehended me. What does it mean if a lawman says, "You are under arrest?" Does it mean the same as you are imprisoned or jailed? If not so, I just did not understand it. If yes, this officer irritated me right in the beginning.

SWIMMER

The Game Commission conservation officer who made the arrest says his statement, "Go back where you came from," meant for the man to go swim where he had previously.--Editor.

Exercise 27: Summary

Test the situations you've read here and the tentative conclusions you've drawn from them by investigations of your own.

i. Use words you're not sure of in a conversation with your teacher or mother or some other knowledgeable and attentive person. What is your feeling and manner while you do it? What are your listener's responses?

ii. Try to pull off a snow job, using a lot of big words to impress—without really saying anything. Try it on three different people, someone who you know will see through you and correct you, someone you're fairly confident will be ashamed to question you, and someone who won't be interested anyway. What are the responses of each?

iii. Observe and record the speaker-listener actions and responses in three different situations, in all of which you are neither speaker nor listener, but only observer: first, a situation in which someone thinks he knows the meaning of a word, but uses it wrongly; second, a situation in which the speaker isn't sure of his use of the word, and uses it either rightly or wrongly; and third, the situation in which the listener isn't sure of what a word means, but for some reason pretends he does understand it.

Exercise 28: Composition Assignments

1. Take a paragraph from a composition which you have written earlier this year and in which you think you used words meaninglessly. Rewrite the paragraph making certain that you use only words which you are fairly certain you know how to control, words which you can use meaningfully, words with which you are comfortable. Now rewrite the paragraph using as many words you "half-know" as you can. Prepare to discuss the two paragraphs with your teacher and/or classmates.

2. Turn back to Exercise 10bi, where you read a paragraph by Thorstein Veblen about "classic English." Rewrite this paragraph so that it will be readily understood by ninth grade students. Rewrite it a second time for fourth graders. Be prepared to describe the changes you make and the reasons for making these changes.

3. Turn back to Exercise 26iv, where you read a paragraph spoken by Mrs. Malaprop. Rewrite this paragraph now so that it will be readily understandable by ninth graders. Be prepared to describe the changes you make and the reasons for making these changes.

Subsection IID. Where Not to Look for the Meaning of a Word: Introduction

Once in the land called Nebraska, there lived a young student who knew quite well how to use maps. And he had a great many maps. One of them was called a "road map" and he successfully used it to get to the city called "Lincoln." Once there, he used a map called a "city atlas," which led him without difficulty to a high school. There it was a simple thing to procure a map designated "Building Plan" to help find the way to the Counselor's Office. When he got there, he asked the Counselor for a map which would lead him to his diploma, but the Counselor could not give him such a map. "What a lousy counselor," thought the young man, as he left the Counselor's Office. "How can I know how to get to my diploma if I don't have a map?" So he went to another Counselor, then to the principal, then to the superintendent, then to the janitor. Everywhere he went, he got the same answer;

everyone he talked to told him the same thing: there was no map for getting to a diploma. Yet he would not be deterred. He spent long, weary years looking for a map which could guide him through the experience of getting his diploma. In his frustration and weariness, he sought solace in rumbles with his friends. His mother pleaded with him to be good, but even her pitiful entreaties could not turn him from his fruitless search. Thus he passed into puzzled senility, traipsing up and down the countryside, filching maps, always hoping against hope that he one day would find a map that would take him to his diploma. Moral: For some things there are no maps.

This fable of the man and the maps can be very useful in thinking about language. Think of "apple": as the road map stands for the territory, so the word "apple" can be said to stand for the "thing," an apple. But what of language like this: "How exciting!," "of," "liberal," "Hear, oh hear!," "communist," "destroyer and preserver," and "In the beginning was the word"? Where are the "things" these words stand for? To ask that question is like asking "Where is the map for getting to my diploma?" Instances of this kind comprise a far greater portion of our experience with language than do instances like "apple." If someone says "What is a liberal, really?", what happens? Confusions arise. Arguments ignite. Friendships crumble. Families break up. Whole classes go on rumbles. Classroom rapport is shattered . . . . . Like the man who wants a map for an unmappable experience, we become confused . . . . We are asking for a "thing" when we should be asking for a "use."

Exercise 29: Do Not Look for "One True Meaning" for a Word

i. Recall the ways you have seen used to explain words: example, equivalent word or phrase, description of situation or context in which we can use the word, and criteria explanations. Now use each of them to explain (to a visiting foreign student, we'll say) "football," as in the sentence "He got hit by a football."

ii. Now which one of your four explanations is the real meaning of "football"? Or is that a nonsense question, one which has no answer?

iii. The following is the definition entry in Webster's New World Dictionary for the word "game." Which of the sections of the entry is the one right true meaning? Or is that a nonsense question?

> 1. any form of play or way of playing; amusement; recreation; sport; frolic; play. 2. a) any specific amusement or sport involving competition under specific rules: as, football and chess are games. b) a single contest in such a competition; as, he went to a basketball game. 3. a) the number of points required for winning: as the game is 25. b) the score at any given point in a competition: as, at the half the game was 7 to 6. c) that which is gained by winning; victory; win. 4. a set of equipment for a competitive amusement: as toys and games are sold here. 5. a way or quality of playing in competition: as, that halfback plays a good game. 8. wild birds, fish, or animals hunted for sport or for use as food. 9. the flesh of such creatures used as food. 10. [Colloq.], any object of pursuit. 11. [Slang], a business or vocation, especially one with a element of risk: as, the stock-market game. v.i. [GAMED (gamd), GAMING], to

play cards, etc. for stakes; gamble. v.t. to squander or lose in gambling (with away). adj. 1. designating or of wild birds, fish, etc. hunted for sport or for use as food. 2. [Colloq.], a) plucky; courageous. b) having enough spirit or enthusiasm; ready: as, he's game for anything.

iv. Treat two other words as you treated "football" in exercises i. and parts i and ii of this exercise.

v. What does the dictionary say the real meaning of "force" is? Use your dictionary to determine the real meaning of "for," of "patriot," of "religious."

Exercise 30: Do Not Look For "An Object for Which a Word Stands" in Looking for Its Meaning: Part I

i. We sometimes seem to be misled by our language, misled into looking for things that aren't there. For example, read the following questions and answers. Notice that grammatically the questions all look alike. But do they all have answers? or do we get into nonsense questions? Attempt to construct either real context or criteria explanations for each of the underlined phrases.

What is the root of a tree?
What is the tail of a kite?
What is the source of the information?
What is the integrity of the man?
What is the soul of the dog?
What is the direction of the country?
What is the soul of the country?
What is the essence of meaning?

ii. Now consider the following list of questions and answers:

What is the trunk of the tree? It's the part between the roots and the branches.

What is the caboose of a train? It's the last car, usually.

What is the meaning of a word? Well, it's--uh--well, I suppose it's the thing the word labels or the concept of the thing that you have in your head, or the picture in your mind or---

a. Notice that the first two questions asked about a thing that was somehow part of another thing. Notice that the answer to the third question assumes that "meaning" too is a thing. But in view of your investigations, does this seem reasonable? Recall where and how you learned words most familiar words--in the home simply by exposure to them, by observation and imitation: did you have to learn a "thing," a "meaning," or did you just learn how to use the word, how people use it?

b. When you were unsure of a word, did you look in your mind for a "concept" to go with the word, find one that didn't quite fit the word, and therefore conclude that you were unsure? Was it like that?

c. When you saw another use a word wrongly, did you look in his mind, see his concept, and recognize it as the wrong one? If not, how did you recognize that he used the word wrongly?

d. If a word does not have one right true meaning, does it make sense to say "a word's meaning is the concept you have in you head"?

Exercise 31: Do Not Look for "an Object for Which a Word Stands" in Looking for Its Meaning: Part II

The three passages which follow all illustrate confusions about words and their meanings. Consider each passage carefully, then consider the questions after each selection, then be prepared to suggest what the confusion is and how the erroneous assumption about how words mean might lead to such confusion.

i. "What is true beauty?"
"True beauty is what we see when we look at a perfectly formed rose."
"Oh. I see. What is it about a rose that causes us to say it has true beauty?"
"Why its intricate multifoliate symmetry, its delicate scent, and its vivid color are all pleasing to the senses. Spiritually, we are moved by an awareness of the Hand of God in its creation."
"Are you saying that those physical qualities which give pleasure to the senses and exalt the mind or spirit are the qualities of true beauty?"
"Yes, exactly right. You learn very quickly."
"Well, why is it that my Mother says of my cousin with the buck teeth, 'Gladys has true beauty, true inner beauty'?"
"I—uh—she—ah—your mother. What was the question again?"

a. Who is confused in this dialogue?
b. Would you say the mother doesn't know the real true meaning of beauty? Why or why not?
c. The questioner cites a use for which the other's definition doesn't work. Why should this be so discombobulating?

ii. Jonathan Swift, "The Voyage to Laputa," Gullivers Travels

We next went to the school of languages, where three professors sat in consultation upon improving that of their own country.

The first project was to shorten discourse by cutting polysyllables into one, and leaving out verbs and participles, because in reality all things imaginable are but nouns.

The other was a scheme for entirely abolishing all words whatsoever; and this was urged as a great advantage in point of health as well as brevity. For it is plain, that every word we speak is in some degree a diminution of our lungs by corrosion, and consequently contributes to the shortening of our lives. An expedient was therefore offered, that since words are only names for things, it would be more convenient for all men to carry about them such things as were necessary to express the particular business they are to discourse on. And this invention would certainly have taken place, to the great ease as well as health of the subject, if the women in conjunction with the vulgar and illiterate had not threatened to raise a rebellion, unless they might be allowed the liberty to speak with their tongues, after the manner of their forefathers; such constant irreconcilable enemies to science are the common people. However, many of the most learned and wise adhere to the new scheme of expressing themselves by things, which hath only this inconvenience attending it, that if a man's business be very great, and of various kinds, he must be obliged in proportion to carry a greater bundle of things, upon his back, unless he can afford one or two strong servants to attend him. I have often beheld two of those sages almost sinking under the weight of their packs, like pedlers among us; who when they met in the streets would lay down their loads, open their sacks and hold conversation for an hour together; then put up their implements, help each other to resume their burthens, and take their leave.

But for short conversations a man may carry implements in his pockets and under his arms, enough to supply him, and in his house he cannot be at a loss; therefore the room where company meet who practise this art is full of all things ready at hand, requisite to furnish matter for this kind of artificial converse.

Another great advantage proposed by this invention was that it would serve as an universal language to be understood in all civilized nations, whose goods and utensils are generally of the same kind, or nearly resembling, so that their uses might easily be comprehended. And thus ambassadors would be qualified to treat with foreign princes or ministers of state to whose tongues they were utter strangers.

I was at the mathematical school, where the master taught his pupils after a method scarce imaginable to us in Europe. The proposition and demonstration were fairly written on a thin wafer, with ink composed of a cephalic tincture. This the student was to swallow upon a fasting stomach, and for three days following eat nothing but bread and water. As the wafer digested, the tincture mounted to his brain, bearing the proposition along with it. But the success hath not hitherto been answerable, partly by some error in the quantum or composition, and partly by the perverseness of lads, to whom this bolus is so nauseous that they generally steal aside, and discharge it upwards before it can operate; neither have they been yet persuaded to use so long an abstinence as the prescription requires.

a. Is it true that all things imaginable are but nouns?
b. Are words only names for things? What evidence can you supply to support your answer?
c. What does Swift state as the general assumption of the time about words we speak?
d. What does Swift imply about the women? Why did they object?
e. What was the "new" scheme?
f. Did the new scheme pose any problems? How were they solved?
g. What "advantages" does the new scheme offer?
h. How are people who insist that all words stand for a thing or a concept and so "have one true meaning" like the people who propose the new scheme?

iii. Plato, Euthyphro

Euthyphro. Why have you left the Lyceum, Socrates? and what are you doing in the porch of the King Archon? Surely you can not be engaged in an action before the king, as I am.

Socrates. Not in an action, Euthyphro: impeachment is the word which the Athenians use.

Euth. What! I suppose that some one has been prosecuting you, for I can not believe that you are the prosecutor of another.

Soc. Certainly not.

Euth. Then some one else has been prosecuting you?

Soc. Yes.

Euth. And who is he?

Soc. A young man who is little known, Euthyphro; and I hardly know him: his name is Meletus, and he is of the deme of Pitthis. Perhaps you may remember his appearance; he has a beak, and long straight hair, and a beard which is ill grown.

Euth. No, I do not remember him, Socrates. And what is the charge which he brings against you?

Soc. What is the charge? Well, a very serious charge, which shows a good deal of character in the young man, and for which he is certainly not to be despised. He says he knows how the youth are corrupted and who are their corruptors. I fancy that he must be a wise man, and seeing that I am anything but a wiseman, he has found me out, and is going to accuse me of corrupting his young friends. And of this our mother the state is to be the judge. Of all our political men he is the only one who seems to me to begin in the right way, with the cultivation of virtue in youth; he is a good husbandman, and takes care of the shoots first, and clears away us who are the destroyers of them. That is the first step; he will afterwards attend to the elder branches; and if he goes on as he has begun, he will be a very great public benefactor.

Euth. I hope that he may; but I rather fear, Socrates, that the reverse will turn out to be the truth. My opinion is that in attacking you he is simply aiming a blow at the state in a sacred place. But in what way does he say that you corrupt the young?

Soc. He brings a wonderful accusation against me, which at first hearing excites surprise: he says that I am a poet or maker of gods, and that I make new gods and deny the existence of old ones; this is the ground of his indictment.

Euth. I understand, Socrates; he means to attack you about the familiar sign which occasionally, as you say, comes to you. He thinks that you are a neologian, and he is going to have you up before the court for this. He knows that such a charge is readily received, for the world is always jealous of novelties in religion. And I know that when I myself speak in the assembly about divine things, and foretell the future to them, they laugh at me as a madman; and yet every word that I say is true. But they are jealous of all of us. I suppose that we must be brave and not mind them.

Soc. Their laughter, friend Euthyphro, is not a matter of much consequence For a man may be thought wise; but the Athenians, I suspect, do not care much about this, until he begins to make other men wise; and then for some reason or other, perhaps, as you say, from jealousy, they are angry.

Euth. I have no desire to try conclusions with them about this.

Soc. I dare say that you don't make yourself common, and are not apt to impart your wisdom. But I have a benevolent habit of pouring out myself to everybody, and would even pay for a listener, and I am afraid that the Athenians know this; and therefore, as I was saying, if the Athenians would only laugh at me as you say that they laugh at you, the time might pass gaily enough in the court; but perhaps they may be in earnest, and then what the end will be you soothsayers only can predict.

Euth. I dare say that the affair will end in nothing, Socrates, and that you will win your cause; and I think that I shall win mine.

Soc. And what is your suit? and are you the pursuer or defendant, Euthyphro?

Euth. I am pursuer.

Soc. Of whom?

Euth. You will think me mad when I tell you whom I am pursuing.

Soc. Why, has the fugitive wings?

Euth. Nay, he is not very volatile at his time of life.

Soc. Who is he?

Euth. My father.

Soc. Your father! good heavens, you don't mean that?

Euth. Yes.

Soc. And of what is he accused?

Euth. Murder, Socrates.

Soc. By the powers, Euthyphro! how little does the common herd know of the nature of right and truth. A man must be an extraordinary man and have made great strides in wisdom, before he could have seen his way to this.

Euth. Indeed, Socrates, he must have made great strides.

Soc. I suppose that the man whom your father murdered was one of your relatives; if he had been a stranger you would never have thought of prosecuting him.

Euth. I am amused, Socrates, at your making a distinction between one who is a relation and one who is not a relation; for surely the pollution is the same in either case, if you knowingly associate with the murderer when you ought to clear yourself by proceeding against him. The real question is whether the murdered man has been justly slain. If justly, then your duty is to let the matter alone; but if unjustly, then even if the murderer is under the same roof with you and eats at the same table, proceed against him. Now the man who is dead was a poor dependent of mine who worked for us as a field laborer at Naxos, and one day in a fit of drunken passion he got into a quarrel with one of our domestic servants and slew him. My father bound him hand and foot and threw him into a ditch, and then sent to Athens to ask of a diviner what he should do with him. Meantime he had no care or thought of him, being under the impression that he was a murderer; and that even if he did die there would be no great harm. And this was just what happened. For such was the effect of cold and hunger and chains upon him, that before the messenger returned from the diviner, he was dead. And my father and family are angry with me for taking the part of the murderer and prosecuting my father. They say that he did not kill him, and if he did, the dead man was but a murderer, and I ought not to take any notice, for that a son is impious who prosecutes a father. That shows, Socrates, how little they know of the opinions of the gods about piety and impiety.

Soc. Good heavens, Euthyphro! and have you such a precise knowledge of piety and impiety, and of divine things in general, that, supposing the circumstances to be as you state, you are not afraid that you too may be doing an impious thing in bringing an action against your father?

Euth. The best Euthyphro, and that which distinguishes him, Socrates, from other men, is his exact knowledge of all these matters. What should I be good for without that?

Soc. Rare friend! I think that I can not do better than be your disciple, before the trial with Meletus comes on. Then I shall challenge him, and say that I have always had a great interest in religious questions, and now, as he charges me with rash imaginations and innovations in religion, I have become your disciple. Now you, Meletus, as I shall say to him, acknowledge Euthyphro to be a great theologian, and sound in his opinions; and if you think that of him you ought to think the same of me, and not have me into court; you should begin by indicting him who is my teacher, and who is the real corruptor, not of the young, but of the old; that is to say, of myself whom he instructs, and of his old father whom he admonishes and chastises. And if Meletus refuses to listen to me, but will go on, and will not shift the indictment from me to you, I can not do better than say in the court that I challenged him in this way.

Euth. Yes, Socrates; and if he attempts to indict me I am mistaken if I don't find a flaw in him; the court shall have a great deal more to say to him than to me.

Soc. I know that, dear friend; and that is the reason why I desire to be your disciple. For I observe that no one, not even Meletus, appears to notice you; but his sharp eyes have found me out at once, and he has indicted me for impiety. And therefore, I adjure you to tell me the nature of piety and impiety, which you said that you knew so well, and of murder, and the rest of them. What are they? Is not piety in every action always the same? and impiety, again, is not that always the opposite of piety, and also the same with itself, having as impiety, one notion which includes whatever is impious?

Euth. To be sure, Socrates.

Soc. And what is piety, and what is impiety?

Euth. Piety is doing as I am doing; that is to say, prosecuting any one who is guilty of murder, sacrilege, or of any other similar crime--whether he be your father or mother, or some other person, that makes no difference--and not prosecuting them is impiety. And please to consider, Socrates, what a notable proof I will give you of the truth of what I am saying, which I have already given to others:--of the truth, I mean, of the principle that the impious, whoever he may be, ought not to go unpunished For do not men regard Zeus as the best and most righteous of the gods?--and even they admit that he bound his father (Cronos) because he wickedly devoured his sons, and that he too had punished his own father (Uranus) for a similar reason, in a nameless manner. And yet when I proceed against my father, they are angry with me. This is their inconsistent way of talking when the gods are concerned, and when I am concerned.

Soc. May not this be the reason, Euthyphro, why I am charged with impiety--that I can not away with these stories about the gods? and therefore I suppose that people think me wrong. But, as you who are well informed about them approve of them, I can not do better than assent to your superior wisdom. For what else can I say, confessing as I do, that I know nothing of them. I wish you would tell me whether you really believe that they are true?

Euth. Yes, Socrates; and things more wonderful still, of which the world is in ignorance.

Soc. And do you really believe that the gods fought with one another, and had dire quarrels, battles, and the like, as the poets say, and as you may see represented in the works of great artists? The temples are full of them; and notably the robe of Athene, which is carried up to the Acropolis at the great Panathenaea, is embroidered with them. Are all these tales of the gods true, Euthyphro?

Euth. Yes, Socrates; and, as I was saying, I can tell you, if you would like to hear them, manyother things about the gods which would quite amaze you.

Soc. I dare say; and you shall tell me them at some other time when I have leisure. But just at present I would rather hear from you a more precise answer, which you have not as yet given, my friend, to the question, What is "piety?" In reply, you only say that piety is, Doing as you do, charging your father with murder?

Euth. And that is true, Socrates.

Soc. I dare say, Euthyphro, but there are many other pious acts.

Euth. There are.

Soc. Remember that I did not ask you to give me two or three examples of piety, but to explain the general idea which makes all pious things to be pious. Do you not recollect that there was one idea which made the impious impious, and the pious pious?

Euth. I remember.

Soc. Tell me what this is, and then I shall have a standard to which I may look, and by which I may measure the nature of actions, whether yours or any one's else, and say that this action is pious, and that impious.

Euth. I will tell you, if you like.

Soc. I should very much like.

Euth. Piety, then, is that which is dear to the gods, and impiety is that which is not dear to them.

Soc. Very good, Euthyphro; you have now given me just the sort of answer which I wanted. But whether it is true or not I can not as yet tell, although I make no doubt that you will prove the truth of your words.

Euth. Of course.

Soc. Come, then, and let us examine what we are saying. That thing or person which is dear to the gods is pious, and that thing or person which is hateful to the gods is impious. Was not that said?

Euth. Yes, that was said.

Soc. And that seems to have been very well said too?

Euth. Yes, Socrates, I think that; it was certainly said.

Soc. And further, Euthyphro, the gods were admitted to have enmities and hatreds and differences--that was also said?

Euth. Yes, that was said.

Soc. And what sort of difference creates enmity and anger? Suppose for example that you and I, my good friend, differ about a number; do differences of this sort make us enemies and set us at variance with one another? Do we not go at once to calculation, and end them by a sum?

Euth. True.

Soc. Or suppose that we differ about magnitudes, do we not quickly put an end to that difference by measuring?

Euth. That is true.

Soc. And we end a controversy about heavy and light be resorting to a weighing-machine?

Euth. To be sure.

Soc. But what differences are those which, because they can not be thus decided, make us angry and set us at enmity with one another? I dare say the answer does not occur to you at the moment, and therefore I will suggest that this happens when the matters of difference are the just and unjust, good and evil, honorable and dishonorable. Are not these the points about which, when differing, and unable satisfactorily to decide our differences, we quarrel, when we do quarrel, as you and I and all men experience?

Euth. Yes, Socrates, that is the nature of the differences about which we quarrel.

Soc. And the quarrels of the gods, noble Euthyphro, when they occur, are of a like nature?

Euth. They are.

Soc. They have differences of opinion, as you say, about good and evil, just and unjust, honorable and dishonorable: there would have been no quarrels among them, if there had been no such differences--would there now?

Euth. You are quite right.

Soc. Does not every man love that which he deems noble and just and good, and hate the opposite of them?

Euth. Very true.

Soc. But then, as you say, people regard the same things, some as just and others as unjust; and they dispute about this, and there arise wars and fightings among them.

Euth. Yes, that is true.

Soc. Then the same things, as appears, are hated by the gods and loved by the gods, and are both hateful and dear to them?

Euth. True.

Soc. Then upon this view the same things, Euthyphro, will be pious and also impious?

Euth. That, I suppose, is true.

Soc. Then, my friend, I remark with surprise that you have not answered what I asked. For I certainly did not ask what was that which is at once pious and impious: and that which is loved by the gods appears also to be hated by them. And therefore, Euthyphro, in thus chastising your father you may very likely be doing what is agreeable to Zeus but disagreeable to Cronos or Uranus, and what is acceptable to Hephaestus but unacceptable to Here, and there may be other gods who have similar differences of opinion.

Euth. But I believe, Socrates, that all the gods would be agreed as to the propriety of punishing a murderer: there would be no difference of opinion about that.

Soc. Well, but speaking of men, Euthyphro, did you ever hear any one arguing that a murderer or any sort of evil-doer ought to be let off?

Euth. I should rather say that they are always arguing this, especially in courts of law: they commit all sorts of crimes, and there is nothing that they will not do or say in order to escape punishment.

Soc. But do they admit their guilt, Euthyphro, and yet say that they ought not to be punished?

Euth. No; they do not.

Soc. Then there are some things which they do not venture to say and do: for they do not venture to argue that the guilty are to be unpunished, but they deny their guilt, do they not?

Euth. Yes.

Soc. Then they do not argue that the evil-doer should not be punished, but they argue about the fact of who the evil-doer is, and what he did and when?

Euth. True.

Soc. And the gods are in the same case, if as you imply they quarrel about just and unjust, and some of them say that they wrong one another, and others of them deny this. For surely neither God nor man will ever venture to say that the doer of evil is not to be punished:--you don't mean to tell me that?

Euth. That is true, Socrates, in the main.

Soc. But they join issue about particulars; and this applies not only to men but to the gods; if they dispute at all they dispute about some act which is called in question, and which some affirm to be just, others to be unjust. Is not that true?

Euth. Quite true.

Soc. Well then, my dear friend Euthyphro, do tell me, for my better instruction and information, what proof have you that in the opinion of all the gods a servant who is guilty of murder, and is put in chains by the master of the dead man, and dies because he is put in chains before his corrector can learn from the interpreters what he ought to do with him, dies unjustly; and that on behalf of such an one a son ought to proceed against his father and accuse him of murder. How would you show that all the gods absolutely agree in approving of his act? Prove to me that, and I will applaud your wisdom as long as you live.

Euth. That would not be an easy task, although I could make the matter very clear indeed to you.

Soc. I understand; you mean to say that I am not so quick of apprehension as the judges: for to them you will be sure to prove that the act is unjust, and hateful to the gods.

Euth. Yes indeed, Socrates; at least if they will listen to me.

Soc. But they will be sure to listen if they find that you are a good speaker. There was a notion that came into my mind while you were speaking; I said to myself: "Well, and what if Euthyphro does prove to me that all the gods regarded the death of the serf as unjust, how do I know anything more of the nature of piety and impiety? for granting that this action may be hateful to the gods, still these distinctions have no bearing on the definition of piety and impiety, for that which is hateful to the gods has been shown to be also pleasing and dear to them." And therefore, Euthyphro, I don't ask you to prove this; I will suppose, if you like, that all the gods condemn and abominate such an action. But I will amend the definition so far as to say that what all the gods hate is impious, and what they love pious or holy; and what some of them love and others hate is both or neither. Shall this be our defintion of piety and impiety?

Euth. Why not, Socrates?

Soc. Why not! certainly, as far as I am concerned, Euthyphro. But whether this admission will greatly assist you in the task of instructing me as you promised, is a matter for you to consider.

Euth. Yes, I should say that what all the gods love is pious and holy, and the opposite which they all hate, impious.

Soc. Ought we to inquire into the truth of this, Euthyphro, or simply to accept the mere statement on our own authority and that of others?

Euth. We should inquire; and I believe that the statement will stand the test of inquiry..

Soc. That, my good friend, we shall know better in a little while. The point which I should first wish to understand is whether the pious or holy is beloved by the gods because it is holy, or holy because it is beloved of the gods.

Euth. I don't understand your meaning, Socrates.

Soc. I will endeavor to explain: we speak of carrying and we speak of being carried, of leading and being led, seeing and being seen. And here is a difference, the nature of which you understand.

Euth. I think that I understand.

Soc. And is not that which is beloved distinct from that which loves?

Euth. Certainly.

Soc. Well; and now tell me, is that which is carried in this state of carrying because it is carried, or for some other reason?

Euth. No; that is the reason.

Soc. And the same is true of that which is led and of that which is seen?

Euth. True.

Soc. And a thing is not seen because it is visible, but conversely, visible because it is seen; nor is a thing in the state of being led because it is led, or in the state of being carried because it is carried, but the converse of this. And nor I think, Euthyphro, that my meaning will be intelligible; and my meaning is, that any state of action or passion implies previous action or passion. It does not become because it is becoming, but it is becoming because it comes; neither does it suffer because it is in a state of suffering, but it is in a state of suffering because it suffers. Do you admit that?

Euth. Yes.

Soc. Is not that which is loved in some state either of becoming or suffering?

Euth. Yes.

Soc. And the same holds as in the previous instances; the state of being loved follows the act of being loved, and not the act the state.

Euth. That is certain.

Soc. And what do you say of piety, Euthyphro: is not piety, according to your definition, loved by all the gods?

Euth. Yes.

Soc. Because it is pious or holy, or for some other reason?

Euth. No, that is the reason.

Soc. It is loved because it is holy, not holy because it is loved?

Euth. Yes.

Soc. And that which is in a state to be loved of the gods, and is dear to them, is in a state to be loved of them because it is loved of them?

Euth. Certainly.

Soc. Then that which is loved of God, Euthyphro, is not holy, nor is that which is holy loved of God, as you affirm; but they are two different things.

Euth. How do you mean, Socrates?

Soc. I mean to say that the holy has been acknowledged by us to be loved of God because it is holy, not to be holy because it is loved.

Euth. Yes.

Soc. But that which is dear to the gods is dear to them because it is loved by them, not loved by them because it is dear to them.

Euth. True.

Soc. But, friend Euthyphro, if that which is holy is the same as that which is dear to God, and that which is holy is loved as being holy, then that which is dear to God would have been loved as being dear to God; but if that which is dear to God is dear to him because loved by him, then that which is holy would have been holy because loved by him. But now you see that the reverse is the case, and that they are quite different from one another. For one is of a kind to be loved because it is loved, and the other is loved because it is of a kind to be loved. Thus you appear to me, Euthyphro, when I ask you what is the essence of holiness, to offer an attribute only, and not the essence--the attribute of being loved by all the gods. But you still refuse to explain to me the nature of piety. And therefore, if you please, I will ask you not to hide your treasure, but to tell me once more what piety or holiness really is, whether dear to the gods or not (for that is a matter about which we will not quarrel). And what is impiety?

Euth I really do not know, Socrates, how to say what I mean. For somehow or other our arguments, on whatever ground we rest them, seem to turn round and walk away.

Soc. Your words, Euthyphro, are like the handiwork of my ancestor Daedalus; and if I were the sayer or propounder of them, you might say that this comes of my being his relation; and that this is the reason why my arguments walk away and won't remain fixed where they are placed. But now, as the notions are your own, you must find some other gibe, for they certainly, as you yourself allow, show an inclination to be on the move.

Euth. Nay, Socrates, I shall still say that you are the Daedalus who sets arguments in motion; not I, certainly, make them move or go round, for they would never have stirred, as far as I am concerned.

Soc. Then I must be greater than Daedalus; for whereas he only made his own inventions to move, I move those of other people as well. And the beauty of it is, that I would rather not. For I would give the wisdom of Daedalus, and the wealth of Tantalus, to be able to detain them and keep them fixed. But enough of this. As I perceive that you are indolent, I will myself endeavor to show you how you might instruct me in the nature of piety; and I hope that you will not grudge your labor. Tell me, then,--Is not that which is pious necessarily just?

Euth. Yes.

Soc. And is, then, all which is just pious? or, is that which is pious all just, but that which is just only in part and not all pious?

Euth. I don't understand you, Socrates.

Soc. And yet I know that you are as much wiser than I am, as you are younger. But, as I was saying, revered friend, the abundance of your wisdom makes you indolent. Please to exert yourself, for there is no real difficulty in understanding me. What I mean I may explain by an illustration of what I do not mean. The poet (Stasinus) sings--

"Of Zeus, the author and creator of all these things,
You will not tell: for where there is fear there is also reverence."

And I disagree with this poet. Shall I tell you in what I disagree?

Euth. By all means.

Soc. I should not say that where there is fear there is also reverence: for I am sure that many persons fear poverty and disease, and the like evils, but I do not perceive that they reverence the objects of their fear.

Euth. Very true.

Soc. But where reverence is, there is fear; for he who has a feeling of reverence and shame about the commission of any action, fears and is afraid of an ill reputation.

Euth. No doubt.

Soc. Then we are wrong in saying that where there is fear there is also reverence; and we should say, where there is reverence there is also fear. But there is not always reverence where there is fear; for fear is a more extended notion, and reverence is a part of number, and number is a more extended notion than the odd. I suppose that you follow me now?

Euth. Quite well.

Soc. That was the sort of question which I meant to raise when asking whether the just is the pious, or the pious the just; and whether there may not be justice where there is not always piety; for justice is the more extended notion of which piety is only a part. Do you agree in that?

Euth. Yes; that, I think, is correct.

Soc. Then, now, if piety is a part of justice, I suppose that we inquire what part? If you had pursued the injury in the previous cases; for instance, if you had asked me what is an even number, and what part of number the even is, I should have had no difficulty in replying, a number which represents a figure having two equal sides. Do you agree?

Euth. Yes.

Soc. In like manner, I want you to tell me what part of justice is piety or holiness; that I may be able to tell Meletus not to do me injustice, or indict me for impiety; as I am now adequately instructed by you in the nature of piety or holiness, and their opposites.

Euth. Piety or holiness, Socrates, appears to me to be that part of justice which attends to the gods, as there is the other part of justice which attends to men.

Soc. That is good, Euthyphro; yet still there is a little point about which I should like to have further information, What is the meaning of "attention"? For attention can hardly be used in the same sense when applied to the gods as when applied to other things. For instance, horses are said to require attention, and not every person is able to attend to them, but only a person skilled in horsemanship. Is not that true?

Euth. Quite true.

Soc. I should suppose that the art of horsemanship is the art of attending to horses?

Euth. Yes.

Soc. Nor is every one qualified to attend to dogs, but only the huntsman.

Euth. True.

Soc. And I should also conceive that the art of the huntsman is the art of attending to dogs?

Euth. Yes.

Soc. As the art of the oxherd is the art of attending to oxen?

Euth. Very true.

Soc. And as holiness or piety is the art of attending to the gods?-- that would be your meaning, Euthyphro?

Euth. Yes.

Soc. And is not attention always designed for the good or benefit of that to which the attention is given? As in the case of horses, you may observe that when attended to by the horseman's art they are benefited and improved, are they not?

Euth. True.

Soc. As the dogs are benefited by the huntsman's art, and the oxen by the art of the oxherd, and all other things are tended or attended for their good and not for their hurt?

Euth. Certainly, not for their hurt.

Soc. But for their good?

Euth. Of course.

Soc. And does piety or holiness, which has been defined as the art of attending to the gods, benefit or improve them? Would you say that when you do a holy act you make any of the gods better?

Euth. No, no; that is certainly not my meaning.

Soc. Indeed, Euthyphro, I did not suppose that this was your meaning; far otherwise. And that was the reason why I asked you the nature of this attention, because I thought that this was not your meaning.

Euth. You do me justice, Socrates; for that is not my meaning.

Soc. Good: but I must still ask what is this attention to the gods which is called piety?

Euth. It is such, Socrates, as servants show to their masters.

Soc. I understand--a sort of ministration to the gods.

Euth. Exactly.

Soc. Medicine is also a sort of ministration or service, tending to the attainment of some object--would you not say health?

Euth. Yes.

Soc. Again, there is an art which ministers to the ship-builder with a view to the attainment of some result?

Euth. Yes, Socrates, with a view to the building of a ship.

Soc. As there is an art which ministers to the house-builder with a view to the building of a house?

Euth. Yes.

Soc. And now tell me, my good friend, about this art which ministers to the gods: what work does that help to accomplish? For you must surely know if, as you say, you are of all men living the one who is best instructed in religion.

Euth. And that is true, Socrates.

Soc. Tell me then, oh tell me--what is that fair work which the gods do by the help of us as their ministers?

Euth. Many and fair, Socrates, are the works which they do.

Soc. Why, my friend, and so are those of a general. But the chief of them is easily told. Would you not say that victory in war is the chief of them?

Euth. Certainly.

Soc. Many and fair, too, are the works of the husbandman, if I am not mistaken; but his chief work is the production of food from the earth?

Euth. Exactly.

Soc. And of the many and fair things which the gods do, which is the chief and principal one?

Euth. I have told you already, Socrates, that to learn all these things accurately will be very tiresome. Let me simply say that piety is learning how to please the gods in word and deed, by prayers and sacrifices. That is piety, which is the salvation of families and states, just as the impious, which is unpleasing to the gods, is their ruin and destruction.

Soc. I think that you could have answered in much fewer words the chief question which I asked, Euthyphro, if you had chosen. But I see plainly that you are not disposed to instruct me: else why, when we had reached the point, did you turn aside? Had you only answered me I should have learned of you by this time the nature of piety. Now, as the asker of a question is necessarily dependent on the answerer, whither he leads I must follow; and can only ask again, what is the pious, and what is piety? Do you mean that they are a sort of science of praying and sacrificing?

Euth. Yes, I do.

Soc. And sacrificing is giving to the gods, and prayer is asking of the gods?

Euth. Yes, Socrates.

Soc. Upon this view, then, piety is a science of asking and giving?

Euth. You understand me capitally, Socrates.

Soc. Yes, my friend; the reason is that I am a votary of your science, and give my mind to it, and therefore nothing which you say will be thrown away upon me. Please then to tell me, what is the nature of this service to the gods? Do you mean that we prefer requests and give gifts to them?

Euth. Yes, I do.

Soc. Is not the right way of asking to ask of them what we want?

Euth. Certainly.

Soc. And the right way of giving is to give to them in return what they want of us. There would be no meaning in an art which gives to any one that which he does not want.

Euth. Very true, Socrates.

So. Then piety, Euthyphro. is an art which gods and men have of doing business with one another?

Euth. That is an expression which you may use, if you like.

Soc. But I have no particular liking for anything but the truth. I wish, however, that you would tell me what benefit accrues to the gods from our gifts. That they are the givers of every good to us is clear; but how we can give any good thing to them in return is far from being equally clear. If they give everything and we give nothing, that must be an affair of business in which we have very greatly the advantage of them.

Euth. And do you imagine, Socrates, that any benefit accrues to the gods from what they receive of us?

Soc. But if not, Euthyphro. what sort of gifts do we confer upon the gods?

Euth. What should we confer upon them. but tributes of honor; and, as I was just now saying, what is pleasing to them?

Soc. Piety, then, is pleasing to the gods, but not beneficial or dear to them?

Euth. I should say that nothing could be dearer.

Soc. Then once more the assertion is repeated that piety is dear to the gods?

Euth. No doubt.

Soc. And when you say this, can you wonder at your words not standing firm, but walking away? Will you accuse me of being the Daedalus who makes them walk away, not perceiving that there is another and far greater artist than Daedalus who makes them go round in a circle; and that is yourself: for the argument, as you will perceive, comes round to the same point. I think that you must remember our saying that the holy or pious was not the same as that which is loved of the gods. Do you remember that?

Euth. I do.

Soc. And do you not see that what is loved of the gods is holy, and that this is the same as what is dear to them?

Euth. True.

Soc. Then either we were wrong in that admission; or, if we were right then, we are wrong now.

Euth. I suppose that is the case.

Soc. Then we must begin again and ask, What is piety? That is an inquiry which I shall never be weary of pursuing as far as in me lies; and I entreat you not to scorn me, but to apply your mind to the utmost, and tell me the truth. For, if any man knows, you are he; and therefore I shall detain you, like Proteus, until you tell. For if you had not certainly known the nature of piety and impiety, I am confident that you would never, on behalf of a serf, have charged your aged father with murder. You would not have run such a risk of doing wrong in the sight of the gods, and you would have had too much respect for the opinions of men. I am sure, therefore, that you know the nature of piety and impiety. Speak out then, my dear Euthyphro, and do not hide your knowledge.

Euth. Another time, Socrates; for I am in a hurry, and must go now.

Soc. Alas' my companion, and will you leave me in despair? I was hoping that you would instruct me in the nature of piety and impiety, so that I might have cleared myself of Meletus and his indictment. Then I might have proved to him that I had been converted by Euthyphro, and done with rash innovations and speculations, in which I had indulged through ignorance, and was about to lead a better life.

a. Euthyphro speaks of "the opinions of the gods about piety and impiety." How might one paraphrase the quoted words in an equivalent phrase that might be used today?

b. What misunderstanding about the nature of meaning is implied by this phrase?

c. Socrates adjures Euthyphro ". . . tell me the nature of piety and impiety." Euthryphro ultimately gets confused when he tries to tell Socrates the nature of piety and impiety. Is there anything about the phrase "the nature of piety and impiety" which might confuse a man as complacently dull as Euthyphro? Does the phrase assume "piety" and "impiety" are in any way like "apple"?

d. Socrates protests that he did not ask Euthyphro for "two or three examples of piety, but to explain the general idea which makes all pious things to be pious." Euthyphro cannot arrive at this general idea to the satisfaction of Socrates. Could anyone? Why or why not?

e. Consider the following equivalent phrase explanations:

"dirty" means "in a soiled condition"
"aching" means "in a state of discomfort"
"fainted" means "in an unconscious condition"
"drunken" means "in a state of inebriation"
"drinking" means "getting into a state of inebriation"
"suffering" means "being in a state of suffering"

Socrates trips Euthyphro by leading him to grant that "neither does it (?) suffer because it is in a state of suffering, but it is in a state of suffering because it suffers." Why might Socrates think this makes sense? Why is it nonsense? How many different ways can you use the word "because"?

f. Socrates ironically begs Euthyphro ". . . tell me once more what piety or holiness really is . . ." Is this an answerable question? Why or why not?

g. Euthyphro answers, "I really do not know, Socrates, how to say what I mean." We have all at sometime had to use a similar dodge to avoid saying "I don't know." But since we find that words do not have "mental referents"—concepts, images, etc.—this does appear to be a dodge. How might one say it is based on a misunderstanding of the nature of language?

h. Does Socrates' use of the word reverence ("a feeling of reverence and shame about the commission of any action") not strike you as strange? Concerning what things might you say you have a feeling of reverence? Are "shame" and "reverence" usually synonyms? Would you agree that "where there is reverence there is also fear"? Why or why not? Explain how Socrates shifts from one use of the word "reverence" to another to arrive at this conclusion.

i. Socrates traps Euthyphro by using the assumption that the words "gift," "attention," and "minister" have one single right meaning. Explain.

Exercise 32:

The conclusion implied by the preceding exercise would seem to be "There is no such thing as the meaning of a word."

1. Now look at what appear to be restatements of the same sentence:

   a. "Words are meaningless."
   b. "The meaning of a word is not a 'thing for which it stands.'"
   c. "The meaning of a word is not 'something it has' (as dogs have stomachs) 'something inside it.'"
   d. "There are no meanings for words."

ii. Which of the above sentences describe what you have found so far in your examination of how words mean? Explain.

Exercise 33: A Word's Meaning is Not a Purely Private Convention

When we recognize that a word need not have only one correct meaning, and that a word's meaning is not a thing or "object" or even a "concept" for which it stands, we are likely to jump to the conclusion that a word's meaning is a private affair: every word (we may conclude) must mean something different to every speaker or listener. But is that true to your experience? Consider the following before arriving at your answer.

i. Recall where you learn words--the sources, particularly the source from which you learned most of your most familiar words. If a word's meaning were a private convention, could you have learned words from these sources?

ii. Recall how you learn words. If a word's meaning were purely a private convention, could you have learned in this way?

iii. Recall what Huck's Jim fails to recognize concerning what makes a Frenchman use tools different from his own to get across what he means. Does this suggest that a word's meaning is a private convention?

iv. In Through the Looking Glass by Lewis Carroll, Humpty Dumpty assumes that meaning is a private convention. Watch what happens:

> "I don't know what you mean by 'glory,'" Alice said. Humpty Dumpty smiled contemptuously. "Of course you don't--till I tell you. I meant 'there's a nice knock-down argument for you!'"
>
> "But 'glory' doesn't mean 'a nice knock-down argument,'" Alice objected.
>
> "When I use a word," Humpty Dumpty said, in rather a scornful tone, "it means just what I choose it to mean--neither more nor less."
>
> "The question is," said Alice, "whether you can make words mean so many different things."
>
> "The question is," said Humpty Dumpty, "which is to be master--that's all."
>
> Alice was too much puzzled to say anything; so after a minute Humpty Dumpty began again. "They've a temper, some of them--particularly verbs: they're the proudest--adjectives you can do anything with, but not verbs--however, I can manage the whole lot of them! Impenetrability! "That's what I say!"
>
> "Would you tell me please," said Alice, "What that means?"
>
> "Now you talk like a reasonable child," said Humpty Dumpty, looking very much pleased. "I meant by 'impenetrability' that we've had enough of that subject, and it would be just as well if you'd mention what you mean to do next, as I suppose you don't mean to stop here all the rest of your life."

a. Is there a problem of communication here? If so, what is it?
b. How does Humpty Dumpty define words? What method does he use? What essential feature of language does Humpty's method ignore?
c. How would you answer Alice's question of "whether you can make words mean so many different things."? How does Humpty Dumpty answer it? Is his answer really an answer? (Analyze the use of "answer" in that last question.)
d. Find cases where you have misused a word and made it mean what you wanted it to mean or what you wrongly thought it meant. What is fallacious in this kind of use of language?
e. Find an article or speech from a book that you have read where the speaker gives his own defintion for a word, or a speech or essay where the speaker defines what he means and the defining helps clarify understanding. How does this kind of explaining differ from that which Humpty Dumpty indulges?
f. Write a short paper of your own in which your own definition of a term is necessary for the reader's understanding.

v. In Winnie the Pooh by A. A. Milne, Rabbit assumes that a purely private convention is the public convention:

> "The question is, What are we to do about Kanga?"
>
> "Oh, I see," said Pooh.
>
> "The best way," said Rabbit, "would be this. The best way would be to steal Baby Roo and hide him, and then when Kanga says, 'Where's Baby Roo?' we say, 'Aha!'"
>
> "Aha!" said Pooh, practising. "Aha! Aha! . . . Of course," he went on, "we could say 'Aha!' even if we hadn't stolen Baby Roo."
>
> "Pooh," said Rabbit kindly, "you haven't any brain."
>
> "I know," said Pooh humbly.
>
> "We say 'Aha!' so that Kanga knows that we know where Baby Roo is. 'Aha!' means 'We'll tell you where Baby Roo is, if you promise to go away from the Forest and never come back.' Now don't talk while I think."
>
> Pooh went into a corner and tried saying 'Aha!' in that sort of voice. Sometimes it seemed to him that it did mean what Rabbit said, and sometimes it seemed to him that it didn't. "I suppose it's just practice," he thought. "I wonder if Kanga will have to practise too so as to understand it."

a. What definition does Rabbit give to "Aha!"?
b. Does he use a method of definition we have discussed?
c. What difficulty does Pooh have with understanding "Aha!"? Why?
d. Pooh wonders about Kanga understanding "Aha!"; is his wonder justified? Will Kanga understand? Why?
e. Compose a conversation wherein you "give" a word a meaning. Present it to the class. Do they encounter a difficulty similar to Pooh's? For example, using "I see" or "oh ho" to imply a meaning like "You swiped my girl, you louse."

vi. In "The Dutiful Serving Girl," an old tale, the situation is similar to that in the two preceding selections, but rather different, too:

> Once upon a time a young serving girl was hired to mind the house and wash the clothes for an old gentleman. On the day she began her new position, the master, anxious that she have full knowledge of her duties, asked her:
>
> "And how will you call me, pray?"
>
> "Why, master or sir, or whatever you please, sir," said the serving girl.
>
> "No, that will not do. You must call me 'Master of all masters.'"
>
> "Very will, master of all masters," said she.
>
> "And what is this place where I live?"
>
> "Why, house or home, or whatever you please, sir." said the serving girl.
>
> "No, it is 'high topper mountain'".
>
> "Very well, master of all masters. I shall call it 'high topper mountain.'"
>
> "And what are these I am wearing?"
>
> "Why trousers or breeches or whatever you please, sir."
>
> "No, you must call them squibbs and crackers."
>
> "Very well, I shall call them 'squibbs and crackers' master of masters," said she, being a dutiful girl and well aware of her position.
>
> "And what do you call that?" said the master, pointing to the cat, dozing by the hearth.
>
> "Why, cat or kit or whatever you please, sir."
>
> "No, you must call her 'white-faced timminy. And what is that by which she is dozing?"
>
> "Why, fire or flame, or whatever you please, sir."
>
> "No, that is hot cockalorum."
>
> "Very well, master of all masters."
>
> "And what do you call that?" said he, pointing to the water bucket on the stand by the hearth.
>
> "Why, water or wet, or whatever you please sir."
>
> "No, you must call it 'pandalera.'"
>
> "Very well, master of all masters."
>
> That night the serving girl, sleeping on the bench in the chimney corner, was awakened by a cry from the cat. A spark from the fire had flewn out and landed on the cat's tail which was smouldering. The serving girl, being dutiful, leaped up and ran to the master's room crying out: "Master of all masters, get up quickly and put on your squibbs and crackers. White-faced timminy has got a spark of hot cockalerum on her tail and unless you get some pandalera, high topper mountain will be hot cockalerum."

a. A serving girl who was sensible as well as dutiful would either put the cat (or the fire on the cat's tail) out. But assuming she was too alarmed to be sensible, what would she normally have shouted?

b. Does the old gentleman ask the serving girl to use familiar words in unfamiliar ways (i.e., does he assume meanings of words are purely private conventions)?

c. Does the old gentleman make up nonce words and phrases to replace familiar words?

d. Do we customarily make up our vocabulary in this arbitrary way?

e. The consequence of requiring the serving girl to use this artificial language is in this emergency absurd. Why?

SECTION III: CONCLUSIONS

Subsection IIIA: The Nature of Meaning

It's time we summarized the conclusions to which our investigations have pointed: what answers do we now have to the questions "how do words mean?" and "what is the nature of meaning?" We can best see by reviewing our investigations. We have made four investigations, in effect asking four subordinate questions:

1) Where do we learn words?
2) How do we learn and teach words?
3) How do we know that we know a word?
4) Where do we know we cannot look for meanings of words?

From the first investigation, we found that most of these words which we use most frequently are acquired in the home at a fairly early age. Although we continue to acquire words from friends and teachers of various sorts throughout our life, we acquire a very large number in the crib. And we do this before we can handle very sophisticated definitions, before we can understand about synonyms, before we can analyze the criteria for using a word, even before we learn to ask the question "What does X mean?" This suggests that for a large portion of our vocabulary, we do not learn a word and the word's meaning. We only learn when and how to use the word.

This conclusion was reinforced by the second investigation, in which we asked "How do we learn and teach words?" A great many words, we observed, are learned without explanations being involved at all: they are learned simply from observing how and where other people use them. Clearly, learning the meaning of a word in this way is like learning how to hold a golf club by watching a professional golfer, or learning to drive on the right side of the street by riding always on that side of the street, or learning the handling of animals from watching your parents handle them. And learning the meaning of these words is clearly not like learning the sum of sixty-four and sixty-four.

As we grow older, explanations play an increasing part in our learning and teaching of words. Most of these explanations are verbal explanations—synonyms, equivalent phrases, context explanations, and criteria explanations, but a few are explanations by example. Since we are unlikely to question the nature of meaning until we are older, we are likely to forget how great a part learning by exposure plays and how little a part learning from explanatio plays in our acquisition of our native language. We are thus likely to overemphasize the importance of verbal explanations when we question the nature of meaning. We are likely to think that the meaning is a word or phrase. But in looking at the kinds of verbal explanations, we found that for some words one might have one or more synonyms, one or more equivalent phrases, one or more syntactic context explanations, one or more semantic context explanations, and one or more criteria explanations. One in short frequently finds a great many explanations for a single word. And it would clearly be nonsense to characterize any one of them as "the meaning" or what the word "really means." Normally when one is inclined to say that a word "really means" only X, he has failed to recall the many other ways of explaining the word. When we reflect in this way on our experience with verbal explanations, though, it is clear that such explanations do not give us "the meaning" of a word: they instead tell us how to use the word. The synonym or equivalent phrase explanations, in effect, say "Use this unfamiliar word as you might use these more familiar terms." The context explanations tell you either that the word is to be used in syntactic positions and sentences like this one or in situations like this one. And criteria explanations tell you a word can be used when X, Y, and Z are present.

In other words, when we examine how we learn and teach words, we find that we do not learn "a meaning," that we do not teach "a meaning," but that we learn and teach the use of a word.

The results of the third investigation--how do we know we know words?---confirmed these results. One does not check to see if he has "the meaning" of the words he uses or hears, one does not look for a thing in his mind--a concept or idea--to see if he knows a words's meaning; one does not even have to remember that "chair" is the appropriate word whenever he wants to talk about a chair; one does not look in the word to find its meaning; one does not look up at the stars or at the wall to find the meaning. Rather one uses the word as a matter of course, uses it awkwardly or with bravado, or doesn't use it. We know we know a word when we can use it with ease without eliciting undesirable responses from other people.

Our responses to the speech or writing of other people contribute still more evidence. We very often can say "He doesn't know the meaning of that word yet," or "He knows the meaning of that word." But we need not, indeed could not, look into his mind to determine this. We did not see him "have" a meaning as we might have seen him "have" a car or a letter. Instead we saw him use the word or respond to someone else's use: thus here, too, the sentence "he knows the meaning of the word" can be paraphrased "he knows how to use the word."

In our fourth investigation, "Where Not to Look for Meaning," we began rather to draw conclusions than to gather evidence, but we drew largely negative conclusions. We found things one could not say about meaning. We found one could not say that meaning was a thing. Put so baldly, no one would want to say it, of course. But it is seldom put so baldly, it is usually assumed, and most of us for some reason do want to assume it. We want to say that a word has a referent and a mental image. One might say, for example, that "apple" refers to its referent--an apple--and evokes a mental image or concept of an apple. Then we want to go on and say "white" refers to its referent--the quality of the color of this paper--and evokes a concept of "whiteness." And that "this" or "and" work in the same way. It has even been said the "this" is the only proper name. But our experience in acquiring and teaching words, and our experience in determining how we know words requires us to question this nice easy formula. As we learn or explain words only a very few have referents in the way that "apple" occasionally does. And when learning, teaching, knowing or not knowing words--that is, in our experience with language--we do not find "concepts" going along with every word. As you read this, you are not choosing among the entries in a file of concepts, laying them out, adding them up, and arriving at the understanding of the sentence. You simply read the sentence: the words are familiar and you know how to use them, and you use them.

Few writers say "A word's meaning is a thing." Instead they assume it by speaking of "referents" of words which have no referents, or they speak of words as "naming" or "denoting"--as if they all worked like "apple." Or they speak of a word's meaning "leaking out" or being treated disrespectfully or being degraded. That is, one finds few writers who say "The meaning of a word is a thing," but one finds many writers who assume it. Yet all of our investigations suggest that we should not assume this.

To say, though, that a word's meaning in most cases is not a thing--neither a referent nor a concept--might suggest that words are meaningless: if they have no meanings they must be meaningless. But this obviously is not true to our experience, even to your immediate experience: the words which you are now reading are meaningful to you. To say that the meaning of a word is not a thing is not to say that the word is meaningless. It is to say that if we think of the meaning of a word as a thing, we misunderstand the nature of meaning.

One might clarify this by asking the question "What is the meaning of a word like?" This is an extremely useful kind of question, particularly when one is puzzling over a problem like the nature of meaning. The answer to this question and to questions like it can best be arrived at by asking two subordinate questions: first, what are some normal uses of "meaning"? and second, "what else do we talk about in this way? For example, we say we forget or learn or fail to understand, or understand, or know or don't know the meaning of a word. We can also say we forget or learn or fail to understand or understand or know or don't know the use or handling of a tool. But it would be strange if we used these words in the same way with the phrase "the handle of the tool." We can use these words in the same way with the phrase "the maintenance of the truck" but not with the phrase "the steering wheel of the truck." We would say the handle of a tool is a thing, like the lining of a dress is a thing, or the stuffing in the dressed turkey. But who would want to say a handling is a thing? or that a use is a thing? or that a maintenance is a thing? The meaning of a word is like the use of the tool, not like the handle of the tool. It is in this way that the meaning of a word is not a thing.

Learning the meaning of a word is like learning how to use a tool. It can be paraphrased as learning how to use a word. Thus it is that we can learn so many words by observing others using and then trying them out in the privacy of our crib and practicing until we too can use them. Thus it is that verbal explanations are directions for how to use a word. The implications of the analogy thus are confirmed by our previous investigations.

But now that we have it, the analogy of the tool can show us something else about the nature of meaning. The novice on a job, whether on a ranch, on a farm, in a shop, or on a construction site, is a rich source of humor for the old hands—because the novice doesn't know how to use his tools. He may get his job done, but the strange things he does with his rope, his pitch fork, his wrench, or his hammer, and his awkwardness in using them often amuse experienced workers: he doesn't handle his tools like they do, and they find this funny. Experienced people handle the same tools in more or less the same way--and the novice has not yet learned how most people do it. The laughter of the experienced workers is like some of the responses you may have gotten or observed when you or someone else used words strangely. Like the use of tools, the use of words is a matter of public conventions, and you can't use words in just any old way you please. In Through the Looking Glass, Humpty Dumpty failed to recognize this; in Winnie the Pooh, Rabbit ignored this; people like Mrs. Malaprop who try snow jobs ignore this; the Master in the story of the dutiful servant girl ignored this. And they provoked responses like the laughter of the experienced workers.

Among people who write about the nature of meaning, it is generally recognized that to communicate words must be meaningful to both user and audience. But they also are likely to say that words must mean different things to different people because every one brings a different history of personal experiences to bear on understanding the word. Thus they seem to suggest that to a very great extent a word's meaning is also a matter of private conventions. Is there any evidence for this in the investigations which we have conducted? in your experience even of reading this sentence? What peculiar and distinctive understanding do you have of the word "in"? of the word "your"? "experience"? "even"? "sentence"? Perhaps in a very, very few exceptional cases one does establish private conventions, as in the case of one who might say "I never think of sledding without thinking of the night our house slid down the mountain." But this is certainly an exceptional instance, not one which accurately explains most of our usual experience with words.

Our investigations have thus shown us a few things here and there. We have seen that language is a collection of many different kinds of words. If we are going to explain any one of them we may use several different kinds of explanations. Further, no one way of explaining them is satisfactory for all of them because not all words work alike. Thus we cannot understand how our words work if we think they all work like concrete nouns or like nouns, or like nouns, adjectives, verbs and adverbs. We have seen that by assuming that all words work as concrete nouns work, one may think that a word's meaning is a thing (referent or concept), but we have also seen that our experience with acquiring, teaching, and using language denies that a word's meaning is a thing. Our experience with language suggests further that the meaning of a word is like the use of a tool--a matter of public convention.

Subsection IIIB: Composition Assignments

Part I. Each of the following assignments contains one or more passages which is somehow confused. The confusion in each passage or set of passages should enable you to write a short theme. Read each passage closely, looking for indications that the writer either handles language as if he did not understand the nature of meaning or as if he assumed the nature of meaning to be other than it now seems to you to be. Then consider the questions following each passage. Then write a theme in which you answer or comment on most of the questions which follow the passage.

1. The meaning of words is based upon human experience. Such a common word as dog will call up one mental picture and set of emotions in someone fond, say, of Irish terriers, whereas a person, bitten as a child by a police dog, who has avoided dogs ever since, will have quite a different set of mental and emotional reactions to the word. Because of this variability of experience, no one word means exactly the same to all people. . . .
   -- from Albert H. Marckwardt and Frederick G. Cassidy, Scribner Handbook of English, 2nd ed. (Charles Scribner's Sons, New York: 1948), p. 133.

   i. Have you had any unique experiences with any of the words which are contained in the passages just quoted from Marckwardt and Cassidy?
   ii. Did you have a mental picture for every word you read in this paragraph?
   iii. Compare your understanding of this paragraph with that of other students; since you experience is so unlike their experience, and since every word in it means something different for you than for them, you must expect to find it says something quite different to you than it did to them. Is this what you find to be true?

   iv. Did you in your earlier investigations in this unit find any reason to believe that language did or did not work substantially as it is said by this passage to work? if not, what aspect of language does this passage fail to recognize?

2. Noun. A part of speech, the name of a person, place, thing, quality, collection or action.
   -- Marckwardt and Cassidy, op. cit., p. 261.

   i. Consider the question "Do you know the meaning of the word 'noun'?" Would you say that "meaning" is a noun in this sentence?
   ii. Which of the possibilities does it name--a person? place? thing? quality? collection? action?
   iii. Since the authors give us only these possibilities, we must choose one of them; which would the authors presumably choose?

iv. Why would it be confusing to accept this choice?

v. From your study of form classes, can you suggest how a confusion of uses of the word "noun" might lead one to say that the word "meaning" as used in the above question is the name of a thing?

3. Abstraction, a "drawing out from," is the very nature of thought. Thought moves from concrete to abstract. In fact, *all* words are abstractions. *Stick* is a generalization of all sticks, the crooked and the straight, the long and the short, the peeled and the shaggy. No word fits its object like a glove, because words are not things: words represent ideas of things. They are the means by which we class eggs and tents and trees, and hence can handle them as ideas--not as actual things but as *kinds* of things. A man could hold an egg in his hand, but he could not think about it, or talk about it, unless he had some larger idea with which his mind, too, could grasp it, some idea like *thing*, or *throwing thing*, or *egg*--which would class this one white spheroid with all the eggs he knew, from ostrich to hummingbird, with the *idea* of egg. One word peritem would be useless, would be no idea at all.

--from Sheridan Baker, *The Practical Stylist* (Thomas Y. Crowell Company, New York: 1962), p. 68

i. Do you have any *thoughts* about this paragraph? Whether you do or don't, did Professor Baker's first sentence help you understand the question? What about the phrase "very nature of thought"? How is the word "very" used here? Can you imagine a situation in which it would be illuminating to say "Abstraction . . . is the very nature of thought"? Perhaps it helps you improve your thinking? tells you how the word "abstraction is used? How is it helpful? or isn't it?

ii. Now you should have some thoughts about the paragraph. As you are having them, watch your thought move. Does it move from the concrete to the abstract? Or from the abstract to the concrete? In either case, does it move rapidly? or by fits and spurts? or lazily? Does it ever stumble as it moves? (Are these questions strange? nonsense? What about Professor Baker's second sentence? isn't it a bit strange, too?)

iii. Since all words are abstractions or "drawing out froms," what must one suppose they are drawn out from? Consider the sentence "X was drawn out from Y." What words could we substitute for X and Y and normally be meaningful? What does Prof. Baker think meaning is like?

iv. What does it mean to say that "stick" is a generalization of all sticks? Do you picture all sticks when you use the word? When you want to say "you old stick in the mud" do you compare this stick with your mental pictures of all of the crooked or straight, long or short, peeled or shaggy sticks you've labelled "stick" before? Have you ever looked at a house, said to yourself "h-m-m, a horse" and then sometime later discovered that you had made a mistake in classifying what you saw? What do you suppose "all" is a generalization of? Or "is"? or "a"? or "or"?

v. Now we have a root confusion: what is confused about saying "words represent ideas of things"? Why would ono want to say this?

vi. Do you find any other strange things in the rest of this paragraph? Can you suggest what misconceptions about the nature of language and meaning might lead Professor Baker to make these strange statements?

4. Irregardless. No such word. The *ir-* (meaning *not*) is doing what the *-less* already does. You are thinking of *irrespective*, and trying to say *regardless*.

—from Baker, op. cit., p. 94.

i. Would it seem strange to say "that ring on my finger doesn't exist"? or "the dress you have on doesn't exist"?

ii. Is it like speaking of a ring or a dress to say "that word you just said doesn't exist"? Might "the word doesn't exist" sometimes be equivalent to "no such word"? Must it always be? Why or why not? if not, is it here? If not, what is an equivalent here?

iii. Have you ever used or heard the word "irregardless"? Is that relevant to understanding Professor Baker here? The word "irregardless" has been in *Webster's New International Dictionary* for twenty years. Is that relevant to understanding Professor Baker? In the second edition of the dictionary the word was labelled "erroneous or humorous," in the third it was labelled "nonstandard." Is that relevant to understanding Professor Baker?

iv. What confusion might lead one to conclude that because educated people would usually use "regardless" or "respective" in a given sentence, no one can use "irregardless" in the same way?

5. The fatal mistake that has been made by every previous Poohologist is the confusion of Milne the writer with Milne the narrator, and of Christopher Robin the character. These are not two personages but four, and no elementary understanding of *Pooh* is possible without this realization. We must designate, then, the Milne *within* the story as "the Milnean voice," and we must call the Christopher Robin who listens "the Christophoric ear." With these distinctions in mind, *Pooh* begins to make perfect sense for the first time. The real A. A. Milne is writing a book in which he, translated into the Milnean voice, is to narrate stories for the edification and amusement of his son, or rather of his son-in-the-role-of-listener, the Christophoric ear. These stories will have to do with various characters, among whom will be "Christopher Robin"—not Milne's actual son, nor yet the Christophoric ear, but a character whose features and actions are determined by what Milne wants the Milnean voice to decide will be best for the Christophoric ear to emulate. Or, to be even more precise, this character, Christopher Robin, will be treated partly in a manner meant to edify the Christophoric ear, and partly in a manner demanded by that ear in order to flatter its own egoistic conception of itself. This simple notion, like Einstein's $e=mc^2$ (though

perhaps less important, of course), contains the fundamental law governing *Pooh's* fictional universe.

The heart of the matter is revealed in the opening chapter, "We Are Introduced"--the "We," I take it, referring to four personages, the Milnean voice, the Christophoric ear, Christopher Robin, and Pooh.

> "What about a story?" said Christopher Robin [the Christophoric ear is speaking]
>
> "*What* about a story?" I [the Milnean voice] said.
>
> "Could you *very sweetly* tell Winnie-the-Pooh one?"
>
> "I suppose I [see above] could," I said. "What sort of stories does he like?"
>
> "About himself. Because he's *that* sort of Bear."

Now, "*that* sort of Bear" is of course a bear who wants to be flattered, and it is plain that the Christophoric ear is using Pooh to make its own devious request that it (the ear's projection, "Christopher Robin") be made the center of attention. The Milnean voice, however, in its didactic-paternal role, is unprepared *simply* to feed the self-love of the Christophoric ear; it (the voice) must also see that it (the ear) is properly edified in a moral sense. The stories, therefore, will express a vector of the two forces, *pleasing* and *teaching* the Christophoric ear. At the same time, I should add, A.A. Milne himself, the real author, is employing a device parallel to that of the Christophoric ear. He conceals his own desire to publish a book by making himself appear simply as the reluctantly obliging father (the Milnean voice) who must humor his son with stories, and whose stories, indeed, lie open to the direction of that son, nay, of that son's teddy bear. False modesty and literary ingenuity have rarely found so happy a union as this.

—from Harvey C. Window, "Paradoxical Persona: The Heirarchy of Heroism in *Winnie-the-Pooh*," in Frederic C. Crews, *The Pooh Perplex: A Freshman Rhetoric* (E. P. Dutton & Co., Inc., New York: 1963), pp. 5-7.

i. Frederick Crews here adopts a pseudonym to write a parody of irresponsible and meaningless literary criticism. Professor Crews is not at all confused, but he suggests that the writers he parodies are. How does his choice of the book he analyzes contribute to the parody?

ii. Notice terms like "Poohologist," "the Milnean voice," "the Christophoric ear." Identify similar terms in the rest of the passage.

iii. How does the way these terms are handled ridicule empty distinctions and irresponsible stipulations? how do they make wallowing in technical jargon absurd?

iv. One might say that this passage ridicules writing in which one finds a pennysworth of thought and a dollarsworth of words; rewrite the passage in a pennysworth of words. (Might our metaphor be misleading?)

v. One might also say that this passage ridicules snow jobs. Explain.

vi. The authors whom Crews parodies seem to assume that language is a system of private conventions, first by assuming only they themselves understood a given work of literature and second by assuming they can use big words and stipulated definitions as they darn please. Explain.

6. "How is the dictionary getting on?" said Winston, raising his voice to overcome the noise.

"Slowly," said Syme. "I'm on the adjectives. It's fascinating."

He had brightened up immediately at the mention of Newspeak. He pushed his pannikin aside, took up his hunk of bread in one delicate hand and his cheese in the other, and leaned across the table so as to be able to speak without shouting.

"The Eleventh Edition is the definitive edition," he said. "We're getting the language into its final shape--the shape it's going to have when nobody speaks anything else. When we've finished with it, people like you will have to learn it all over again. You think, I dare say, that our chief job is inventing new words. But not a bit of it! We're destroying words--scores of them, hundreds of them, every day. We're cutting the language down to the bone. The Eleventh Edition won't contain a single word that will become obsolete before the year 2050."

He bit hungrily into his bread and swallowed a couple of mouthfuls, then continued speaking, with a sort of pedant's passion. His thin dark face had become animated, his eyes had lost their mocking expression and grown almost dreamy.

"It's a beautiful thing, the destruction of words. Of course the great wastage is in the verbs and adjectives, but there are hundreds of nouns that can be got rid of as well. It isn't only the synonyms; there are also the antonyms. After all, what justification is there for a word which is imply the opposite of some other words? A word contains its opposite in itself. Take 'good,' for instance. If you have a word like 'good,' what need is there for a word like 'bad'? 'Ungood' will do just as well--better, because it's an exact opposite, which the other is not. Or again, if you want a stronger version of 'good,' what sense is there in having a whole string of vague useless words like 'excellent' and 'splendid' and all the rest of them? 'Plusgood' covers the meaning, or 'doubleplusgood' if you want something stronger still. Of course we use those forms already, but in the final version of Newspeak there'll be nothing else. In the end the whole notion of goodness and badness will be covered by only six words. . .

--from George Orwell, 1984 (Harcourt, Brace and Company, Inc.,
New York, 1949, pp. 45-46.

i. How much of your vocabulary would you have lost if the dictionaries had omitted half of the words they now contain? How did you learn them? Do you know any words which aren't in your dictionary? What misconception is implicit in saying "We're destroying words by omitting them from the dictionary"?

ii. Consider the questions "What justification is there for a Frenchman to say 'Ils ont' instead of "they have'?" and What justification is there for calling bad breath 'halitosis'? What justification is there for being late for school? What justification is there for saying he is a jerk? What justification is there for a word which is simply the opposite of some other words?"

iii. Does this sequence of questions tend to move toward nonsense questions? Why or why not? (Does the use of the word 'move' in this question provoke you to ask the same questions we asked in 3b above? Why or why not?)

7. Newspeak was the official language of Oceania and had been devised to meet the ideological needs of Ingsoc, or English Socialism. . . .

The purpose of Newspeak was not only to provide a medium of expression for the world-view and mental habits proper to the devotees of Ingsoc, but to make all other modes of thought impossible. It was intended that when Newspeak had been adopted once and for all and Oldspeak forgotten, a heretical thought--that is, a thought diverging from the principles of Ingsoc--should be literally unthinkable, at least so far as thought is dependent on words. Its vocabulary was so constructed as to give exact and often very subtle expression to every meaning that a Party member could properly wish to express, while excluding all other meanings and also the possibility of arriving at them by indirect methods. This was done partly by the invention of new words, but chiefly by eliminating undesirable words and by stripping such words as remained of unorthodox meanings, and so far as possible of all secondary meanings whatever. To give a single example. The word free still existed in Newspeak, but it could only be used in such statements as "This dog is free from lice" or "This field is free from weeds." It could not be used in its old sense of "politically free" or "intellectually free," since political and intellectual freedom no longer existed even as concepts, and were therefore of necessity nameless. Quite apart from the suppression of definitely heretical words, reduction of vocabulary was regarded as an end in itself, and no word that could be dispense with was allowed to survive. Newspeak was designed not to extend but to diminish the range of thought, and this purpose was indirectly assisted by cutting the choice of words down to a minimum.

Newspeak was founded on the English language as we now know it, though many Newspeak sentences, even when not containing newly created words, would be barely intelligible to an English-speaker of our own day. Newspeak words were divided into three distinct classes, know as the A vocabulary, the B vocabulary (also called compound words) and the C vocabulary. It will be simpler to discuss each class separately, but the grammatical peculiarities of the language can be dealt with in the section devoted to the A vocabulary, since the same rules held good for all three categories.

--from Orwell, op. cit., pp. 246-247.

i. How does the idea of suppressing meanings imply a misunderstanding of the nature of meaning?

ii. How does the phrase "even as concepts" imply a confusion about the nature of meaning? Is this like anything you saw in Professor Baker's paragraph in 3, above?

iii. How is it not a confusion or distortion to say that a small vocabulary restricts your range of thought? Is it a confusion to say "I know lots of things that I've studied, but I never can say anything about them"?

8. The Semantic Ideal Illustrated. For our point of departure, let us take the address on an envelope:

M......... (name)
.... (street and number)
.... (city or town)
.... (state)
.... (nation)

By filling out those few lines, you can effectively isolate one man among two billion, quite as though each individual were identified by an automobile license, with a record kept in some central bureau, like the Bertillon measurements of known criminals.

Perhaps we have exaggerated the case. The formula wouldn't work for getting an advertisement to a mid-African chieftain. Yet it can effectively isolate one of the two billion, if he happens to be among the hundreds of millions available through postal organization. The matter to be emphasized is this: In whatever areas the postal organization prevails, this brief formula generally serves to isolate the desired individual.

The formula has no orientative value in itself. It depends for its significance upon the establishment of a postal structure, as a going concern. It is like the coin in a slot machine. Given the machine, in good order, the coin will "work." The address, as a counter, works in so far as it indicates to the postal authorities what kind of operation should be undertaken. But it assumes an organization. Its meaning, then, involves the established procedures of the mails, and is in the instructions it gives for the performance of desired operations within this going concern.

The man who writes the address on an envelope may know very little about the concreteness of these operations. Likewise, the sorter who first tosses the letter into the "state" or "nation" bin will not concretely envision the act of final delivery, after the letter has been sifted down through various sub-classifications, until it reaches the pouch of the mailman on his route. Any single worker, handling the letter in its various stages of transit, interprets the address as instructions for a different kind of operation. Its "totality" is in the organized interlocking of these operations themselves, whereby each "specialist," performing a "partial" act, yet contributes to the performing of a "total" act, the entire arc of the letter's transit, from insertion in the mailbox at the corner to delivery at the door.

This kind of meaning I should call a semantic meaning. And extending from that I would state, as the semantic ideal, the aim to evolve a vocabulary that gives the name and address of every event in the universe.

Such naming would require the kind of "operational" test put forward in Bridgman's theory of meaning, which has recently been overzealously advocated by Stuart Chase in his The Tyranny of Words. It is also, I think, the ideal of the logical positivists. Logical positivism would point to events. It would attempt to describe events after the analogy of the chart (as a map could be said to describe America). And the significance of its pointing lies in the instructions implicit in the name.

An ideal semantic definition of a chair would be such that, on the basis of the definition, people knew what you wanted when you asked for one, a carpenter knew how to make it, a furniture dealer knew how to get it, etc. An ideal definition of an electron is such that the specialist knows what to do (within the limits of his technique and equipment) to bring about the kind of manifestation called an electron.

On the other hand, when you have isolated your individual by the proper utilizing of the postal process, you have not at all adequately encompassed his "meaning." He means one thing to his family, another to his boss, another to his underlings, another to his creditors, etc. All such meanings are real enough, since at every point people act towards him on the basis of these meanings. And at many points they impinge upon purely semantic meanings. His meaning for his creditors, for instance, may be involved in a credit report from Dun and Bradstreet's. His meaning to his underlings may lead them to adopt certain proportions of familiarity and aloofness. His wife may have found out that, as the case may be, she can get him to buy a new refrigerator either by saying that the Joneses already have one or that the Joneses do not have one. His boss may have decided that he is especially good at certain kinds of business, and especially poor at certain other kinds of business. And much of this can actually be "tested," though in a less organized way than would apply to the instructions for the filling of a medical prescription.

But though this kind of meaning impinges upon semantic meaning, it cannot be encompassed with perfect fidelity to the semantic ideal. You can't give the names and addresses of all these subtle significances. There is no organization like the postal service or the laboratory or the factory, with a set of patly interlocking functions. This kind of meaning I shall call poetic meaning.

Seen from this angle, poetic meaning and semantic meaning would not be absolute antitheses. Poetic meaning would not be the opposite of semantic meaning. It would be different from, or other than, or more than, or even, if you want, less than, but not antithetical to.

—from Kenneth Burke, "Semantic and Poetic Meaning," The Philosophy of Literary Form (Vintage Books, Inc., New York, 1957), pp. 122-124.

i. What misconception about how words mean is implicit in thinking of the semantic ideal as "a vocabulary that gives a name and address to every event in the universe"?

ii. Consider again the paragraph beginning "On the other hand, when you have isolated. . . ." Using some of the words "cotton," "the," "while," "tractor," "farmer," "patriot," and "orange," explain what Kenneth Burke implies about meaning by his analogy: "cotton" means one thing to . . . etc."

iii. How does this imply a misunderstanding about the nature of meaning?

Part II: The following passages are also taken from published writing, and they each illustrate some confusion about the nature of language and meaning. But there are no study guide questions to go with these passages. To write on these passages, you must make your own analysis.

1. Webster's Third New International Dictionary finds the word "ain't" acceptable in cultivated conversation, and writers across the continent will doubtless make the admission a subject for humorous news stories and editorials. Yet just how funny is it? Webster's to the contrary, ain't is not acceptable, except when used ironically, in any educated conversation. What Webster's has done is to cast the mantle of its approval over another example of corrupted English.

This is a serious matter for thoughtful people. Language is man's most effective method of communication with his fellows. It is one of the important accomplishments which distinguish him from the lower animals. The measure of its development is the measure of civilized man's advance over aboriginal man. The higher the civilization, the more various and precise the language.

A perfect language would enable one man to convey a thought, intact, to the mind of another man. Such perfection is never achieved; but it could be attempted only by two men who knew the exact meanings of all the words available and all the rules which govern them.

It is important to attempt such perfection because many of the world's problems, small and great, arise from misunderstandings. Individuals are alienated from each other because the language of the one is inadequate to receive even that which is offered. In such partial meanings do husbands deal with wives, employers with employees, politicians with peoples, nations with nations; and there are little quarrels and large wars, not because there was no will to understand, but because the machinery of understanding, language, was unequal to its task.

Never more than today was there need for such machinery to be in working condition; and seldom have so few mechanics labored to keep it so. The English language has been corrupted by advertising men, song writers, masters of ceremony, sports reporters. It has been pushed into decay by lazy educators who would neither entice nor drive their students into the daily drill which is necessary to its mastery. It has been perverted by special pleaders who rejected the precision of such words as prisoner and insane for the euphemism of such words as inmate and emotionally disturbed.

--from "The Death of Meaning," The Toronto Globe & Mail, September 8, 1961; reprinted in James Sledd and Wilma R. Ebbitt, Dictionaries and That Dictionary (Scott, Foresman and Company, Chicago: 1962), pp. 53-54.

We have no more coffins, only caskets, and the state to which we have brought our language may contribute to preparing us for one. Where language is without rules and discipline, there is little understanding, much misunderstanding. How can we convey precise meanings to the Russians, when we cannot convey them to each other?

A dictionary's embrace of the word "ain't" will comfort the ignorant, confer approval upon the mediocre, and subtly imply that proper English is the tool only of the snob; but it will not assist men to speak truly to other men. It may, however, prepare us for that future which it could help to hasten. In the caves, no doubt, a grunt will do.

2. While men are paying fifty dollars for this new dictionary, the Samuel Johnson lexicon remains out of print and virtually unobtainable. That in itself is a judgment on our time. Johnson is our greatest lexicographer because he knew that language is not some separate force that goes its own way. It has been shaped by man's mind, and like all things with their source in man, it tends constantly to go shapeless. Words, "like their author, when they are not gaining strength, are generally losing it." These signs lose their history, get battered and broken, end pointing nowhere. Words tend, in their passage through the lazy and hazy minds of men, toward inanition, and this inanition must be fought with the Socratic tools of definition. Johnson's job, he thought, demanded that he and his readers think about words. Thus he defined, where the new dictionary only multiplies (and so blurs the distinctions between) similar words. Compare Johnson's definition of caution--"Prudence, as it respects danger"--with Merriam-Webster's "heedful prudent forethought to minimize risk of danger." (Does this mean that caution cannot eliminate or avoid danger?)

   --from Garry Wills, "Madness in Their Method," The National Review, February 13, 1962, pp. 98-99; reprinted in Sledd and Ebbitt, op. cit., pp. 131-134.

3. The second requirement is that of adequate and accurate definitions. A good deal of care has clearly been devoted to this, and I judge the result to be excellent--even brilliant. To pick one or two words out of half a million to illustrate this point would be trivial; let this remain as a simple, reviewer's assertion. Recent Webster dictionaries have supplemented their verbal definitions with illustrations, and those in this one are clear and useful. To present, in words, the definition of an ogee arch, or a sweetheart neckline, or to distinguish between different traditional sorts of chairs, is not easy; it is obviously valuable to give a picture. Pictures, tables, colour plates, and charts, indeed, are used abundantly; and my first doubt is whether they are not used too much. Who except a colour chemist, for instance, would need

column after column of the table of dyes given here? And would not a colour chemist have other books to look in, instead?

—from John Levitt, "Tests for a Dictionary," John O'London's March 8, 1962, p. 226; reprinted in Sledd and Ebbitt, op. cit., pp. 156-158.

4. Since in his letter of justification to The New York Times, the editor of Webster's Third New International Dictionary, Philip B. Gove, twice cites word usage in The New Republic as authority, it is ungracious to suggest that the dictionary's compilers have abandoned a function indispensable in any advanced society, that of maintaining the quality of its language. If that language is primitive, vague and illogical, so will the thought be. Until now, Americans have gone to Webster's International to learn, for example, that "bimonthly" means once in two months rather than twice a month, for which the word is "semimonthly."

Now, however, Dr. Gove has written a dictionary "should have no traffic with . . . artificial notions of correctness or superiority. It should be descriptive and not prescriptive." The new edition bases its definitions simply on current usage, refusing to distinguish good from bad. Thus, if the ignorant use "bimonthly" to mean twice a month, then that becomes a new meaning, even though the consequent ambiguity makes the word useless. So the language is allowed to degenerate.

--from The New Republic, April 23, 1962, p. 7; reprinted in Sledd and Ebbitt, op. cit., p. 204.